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N63
1900

CHOPIN

A STUDENTS' EDITION

by

FRANK MERRICK

NOCTURNES

NOVELLO

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The Works of
FRÉDÉRIC CHOPIN

Edited for Students
by
FRANK MERRICK

4s. 6d.

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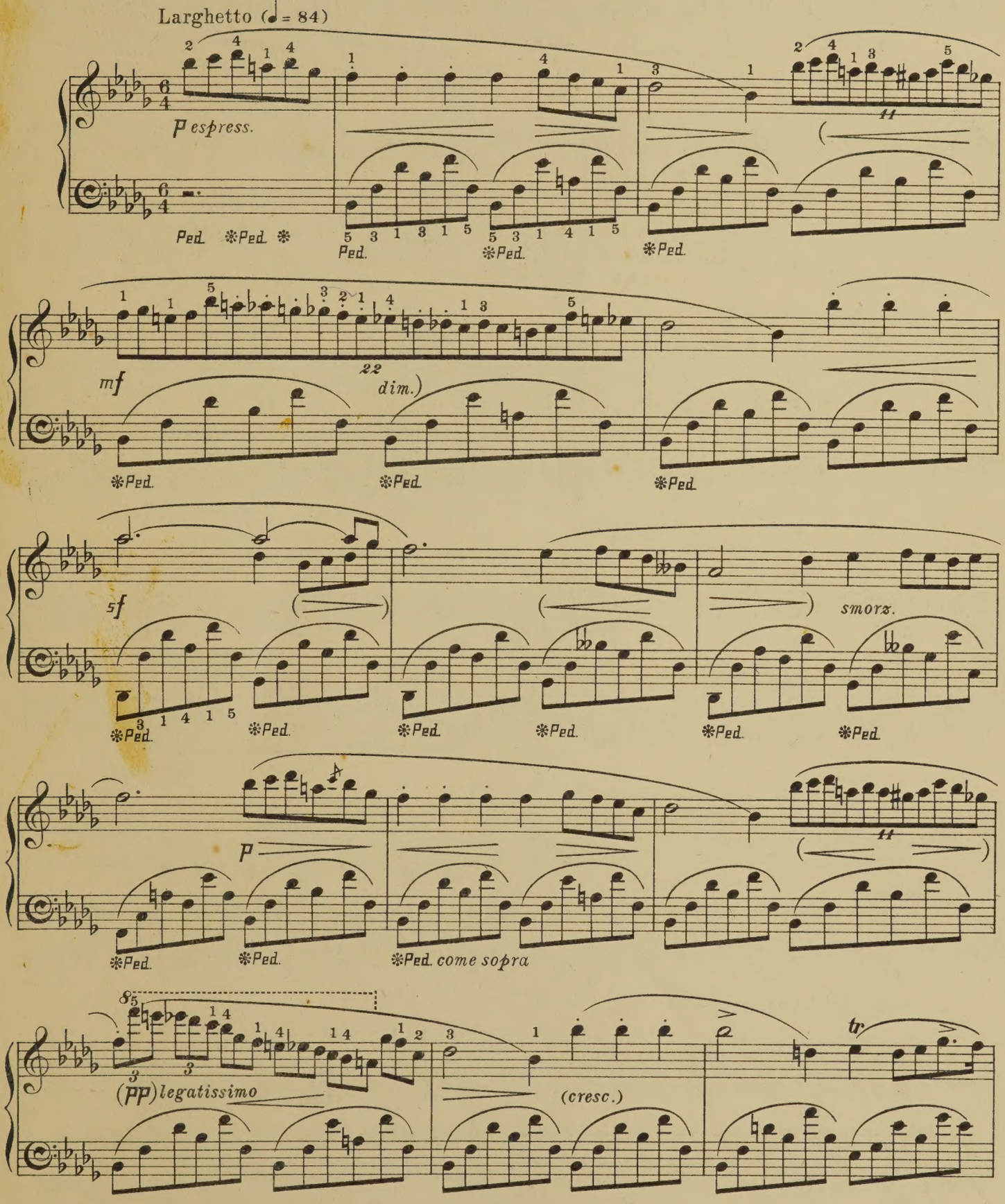
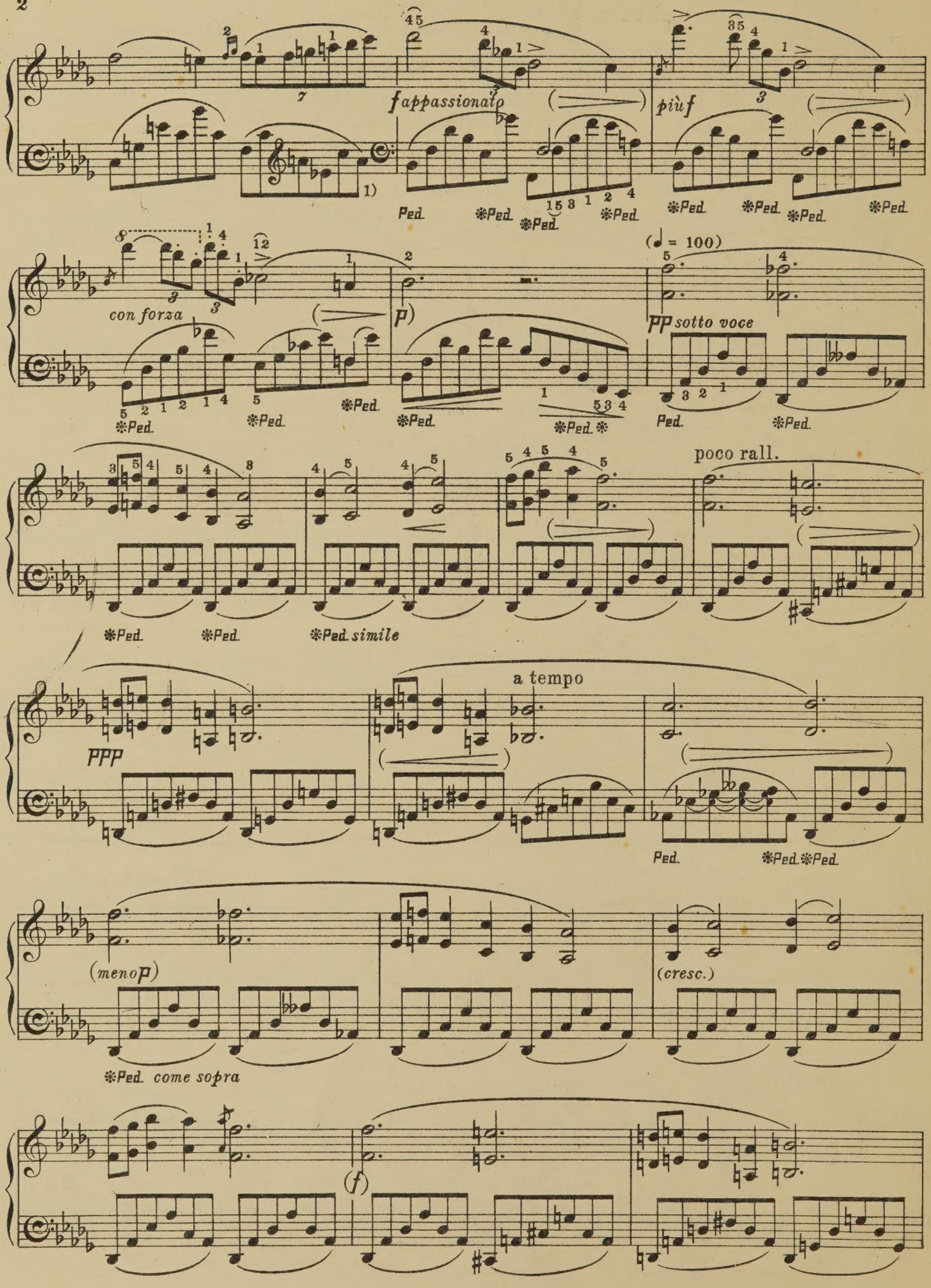
NOCTURNES

1

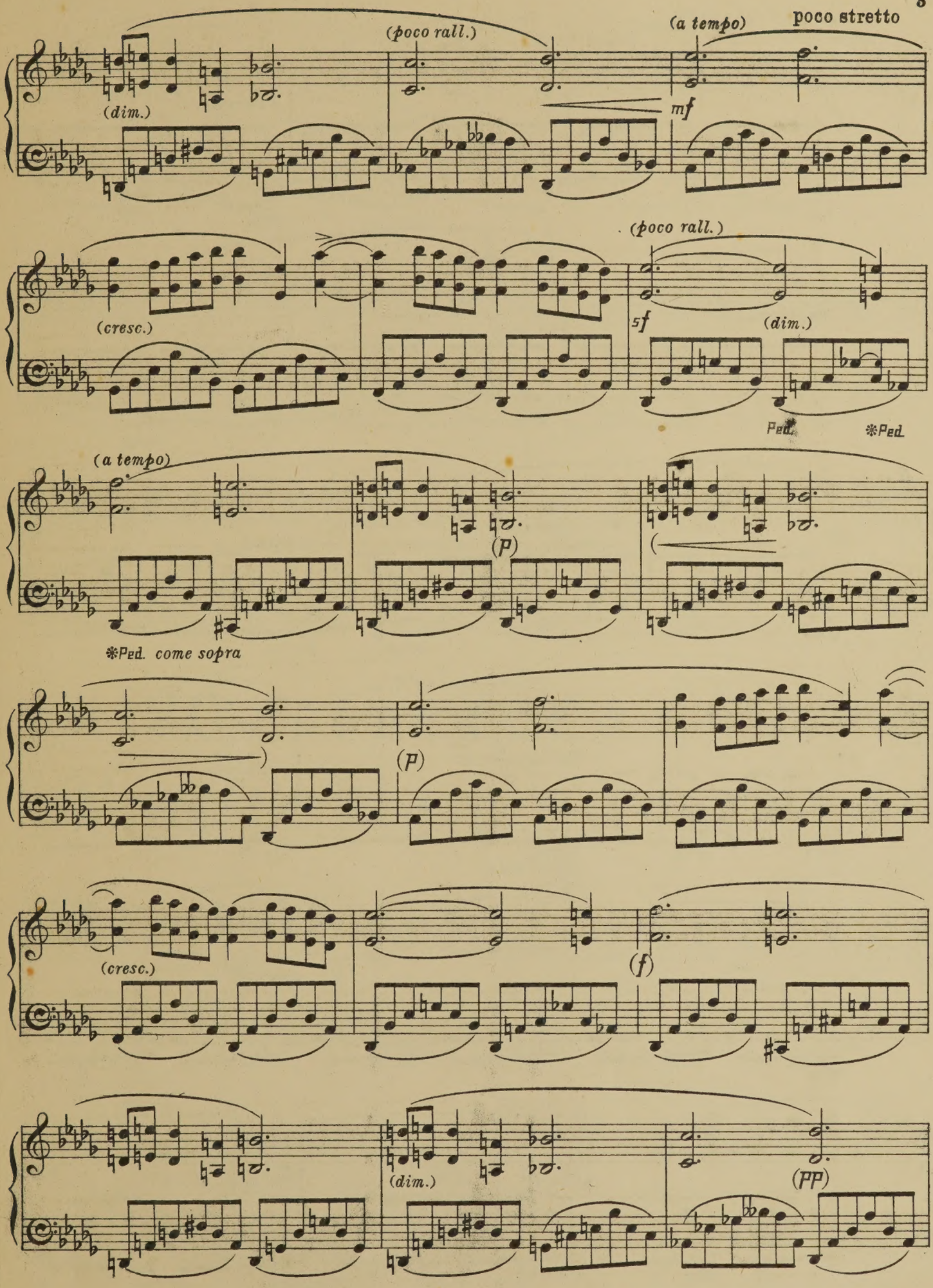
[published in 1833]

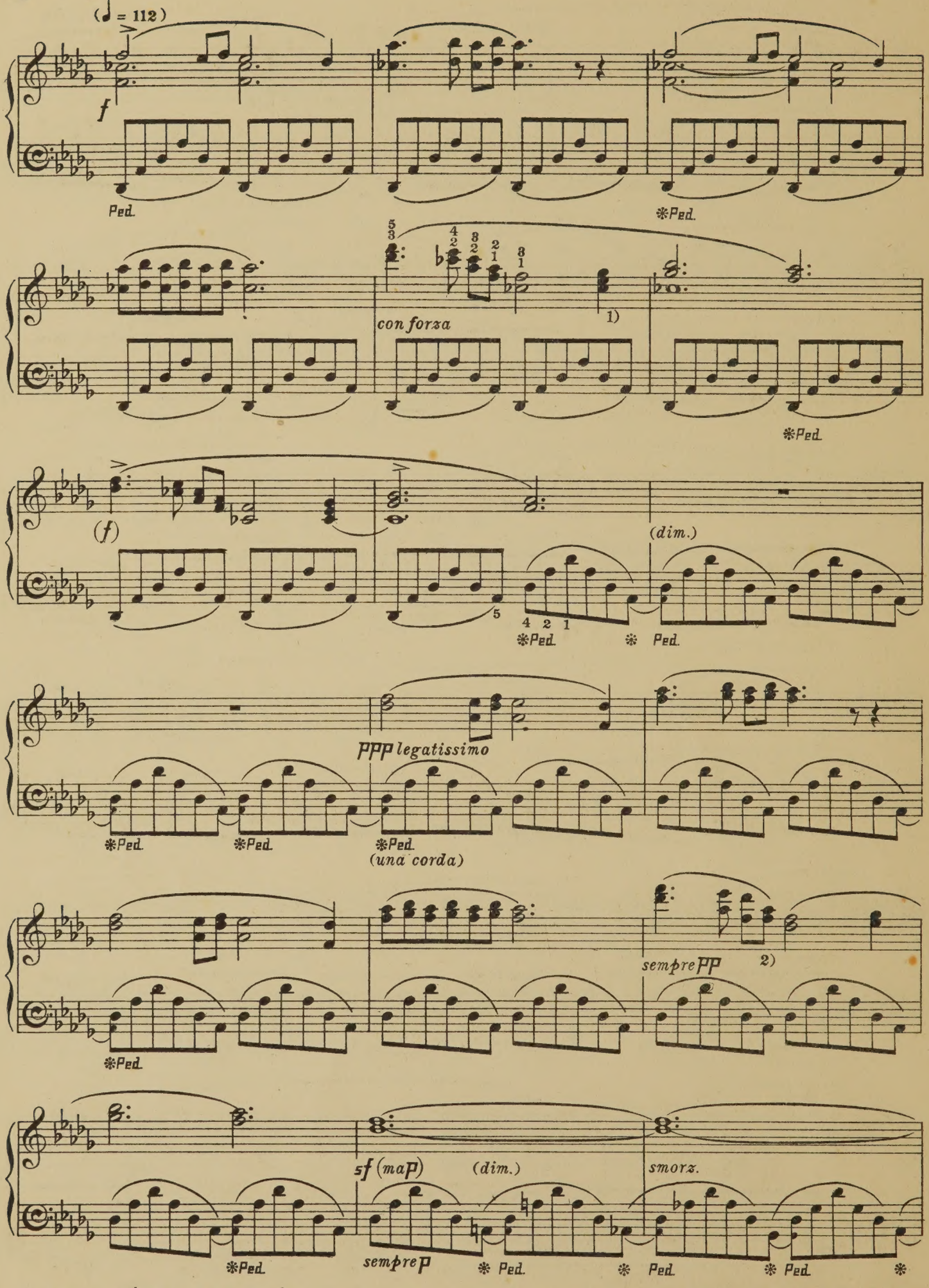
Op. 9, No. 1, dedicated to
Madame Camille Pleyel





1) Variant:— F instead of A


(poco rall.)
(a tempo)
poco stretto
(dim.)
mf
(cresc.)
(poco rall.)
sf
(dim.)
Ped.
*Ped.
(a tempo)
(p)
*Ped. come sopra
(p)
(cresc.)
(f)
(dim.)
(pp)



1) Variant:— Cb tied to following Cb

2) Variant:— Eb instead of F

rall. Tempo I (♩ = 84)

(PPP) (cresc.) dolciss.

Ped. ✻ Ped. (✻ Ped. tre corde) ✻ Ped. ✻ Ped. ✻ Ped. come sopra

(f) (dim.) legatiss.

(p) cresc.

f (f) ff

mf (p pp) ff

accel. rit.

simile

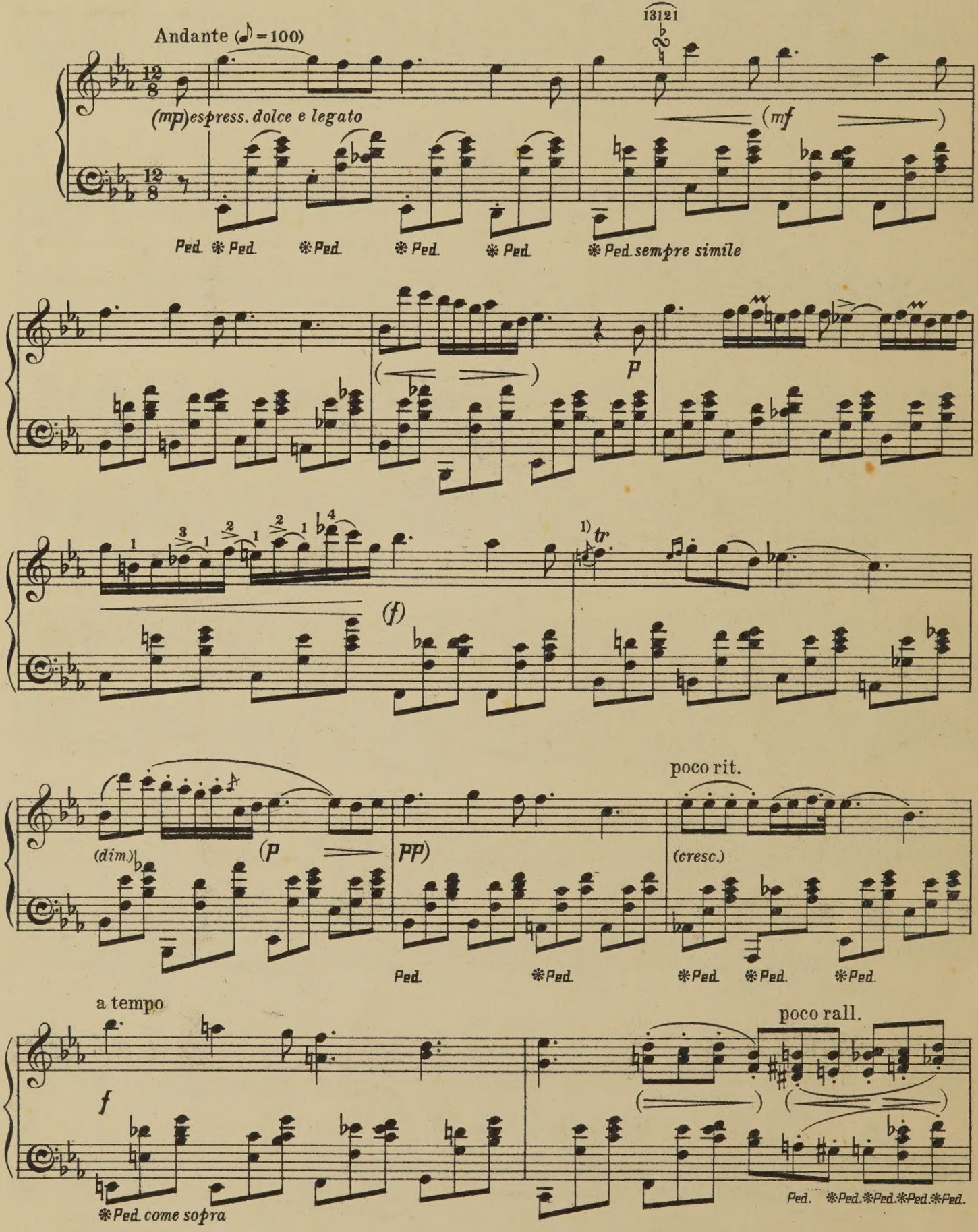
(p) (una corda)

1) F instead of A 2) Variant:—

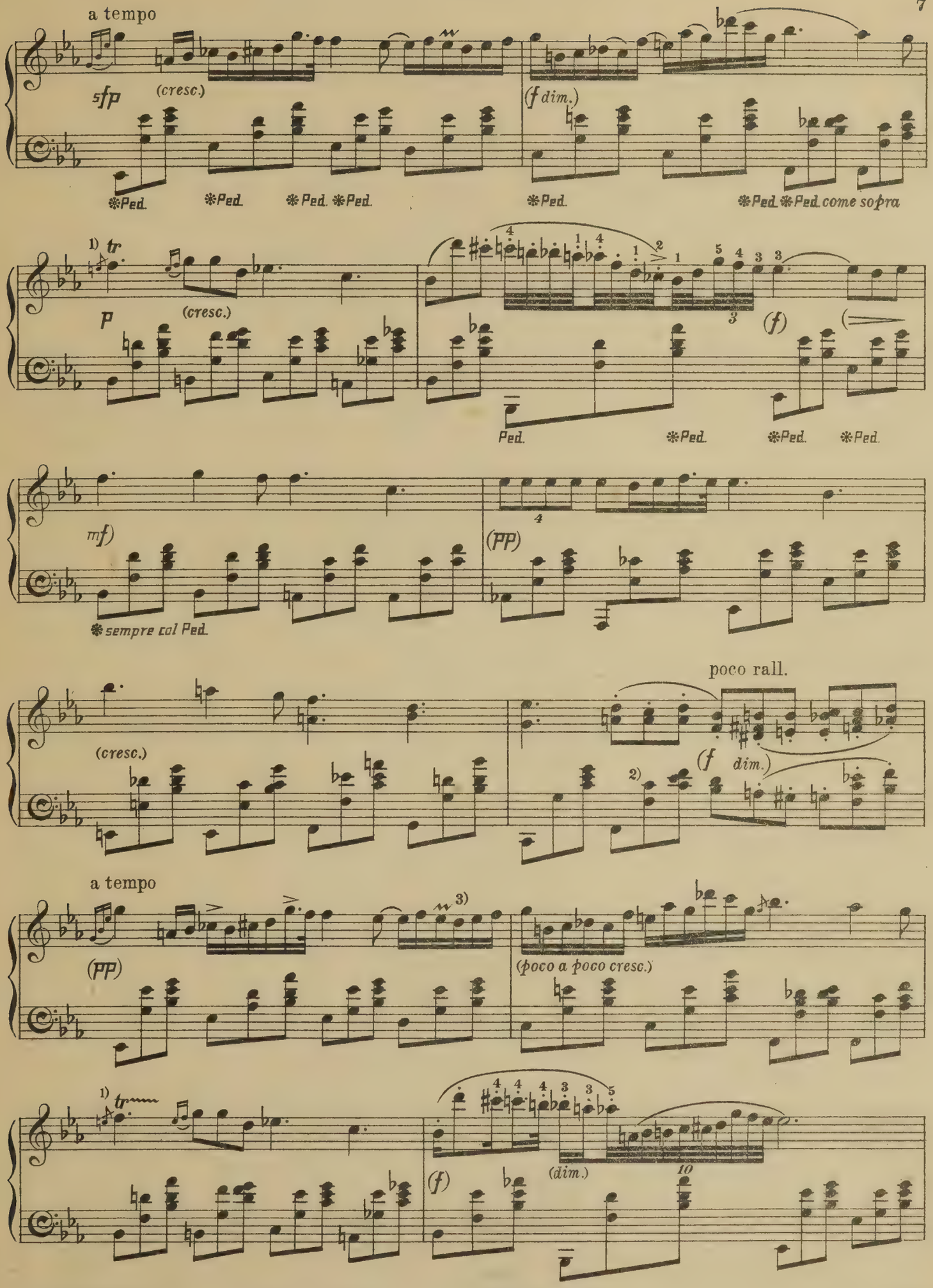
2

[published in 1833]

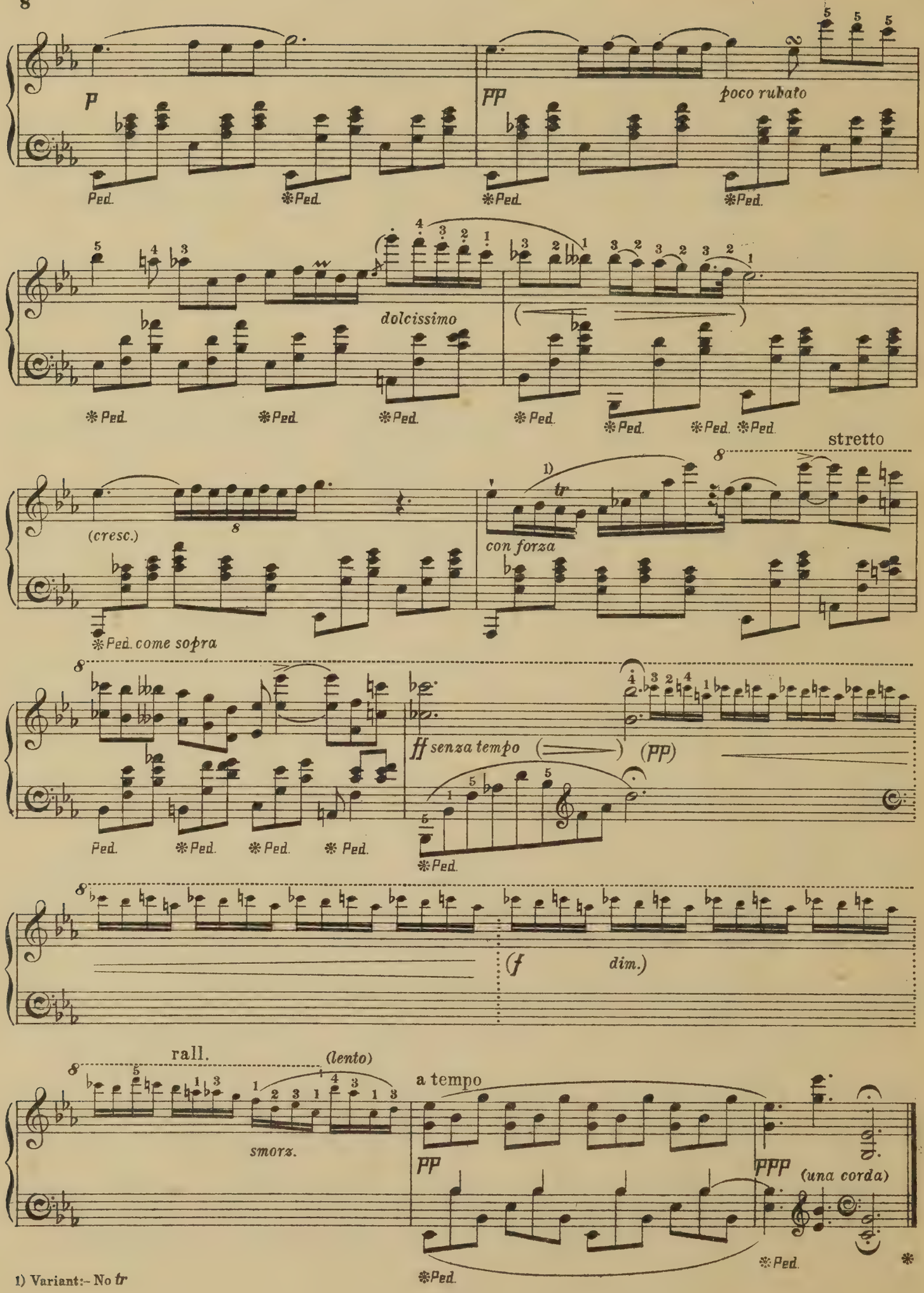
Op. 9, No. 2, dedicated to
Madame Camille Pleyel



1) Variant:–No E♮ before *tr*



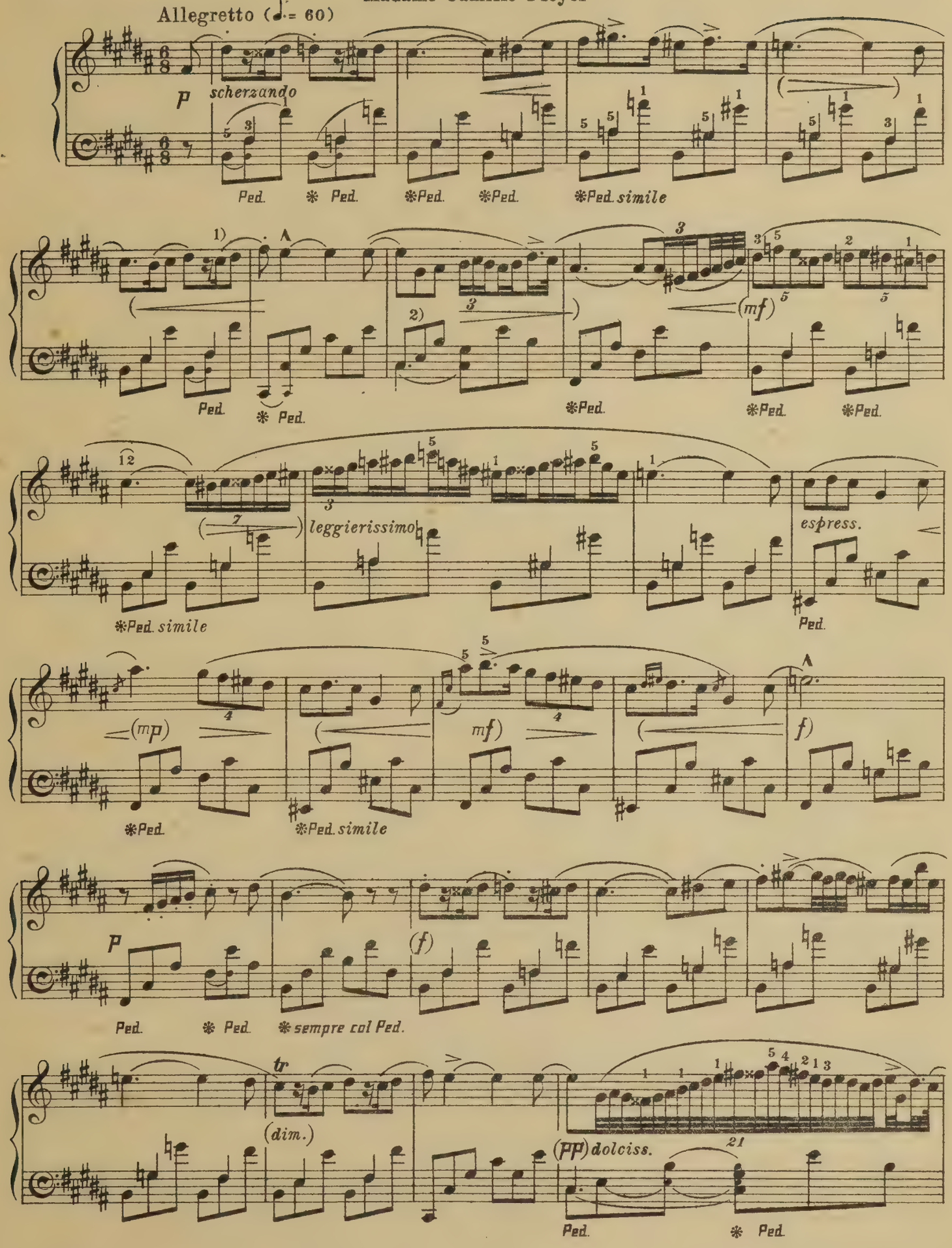
1) Variant:–No E♮ before *tr* 2) Variant:–E♭ instead of C 3) Variant:–*tr* instead of ~



1) Variant:- No *tr*

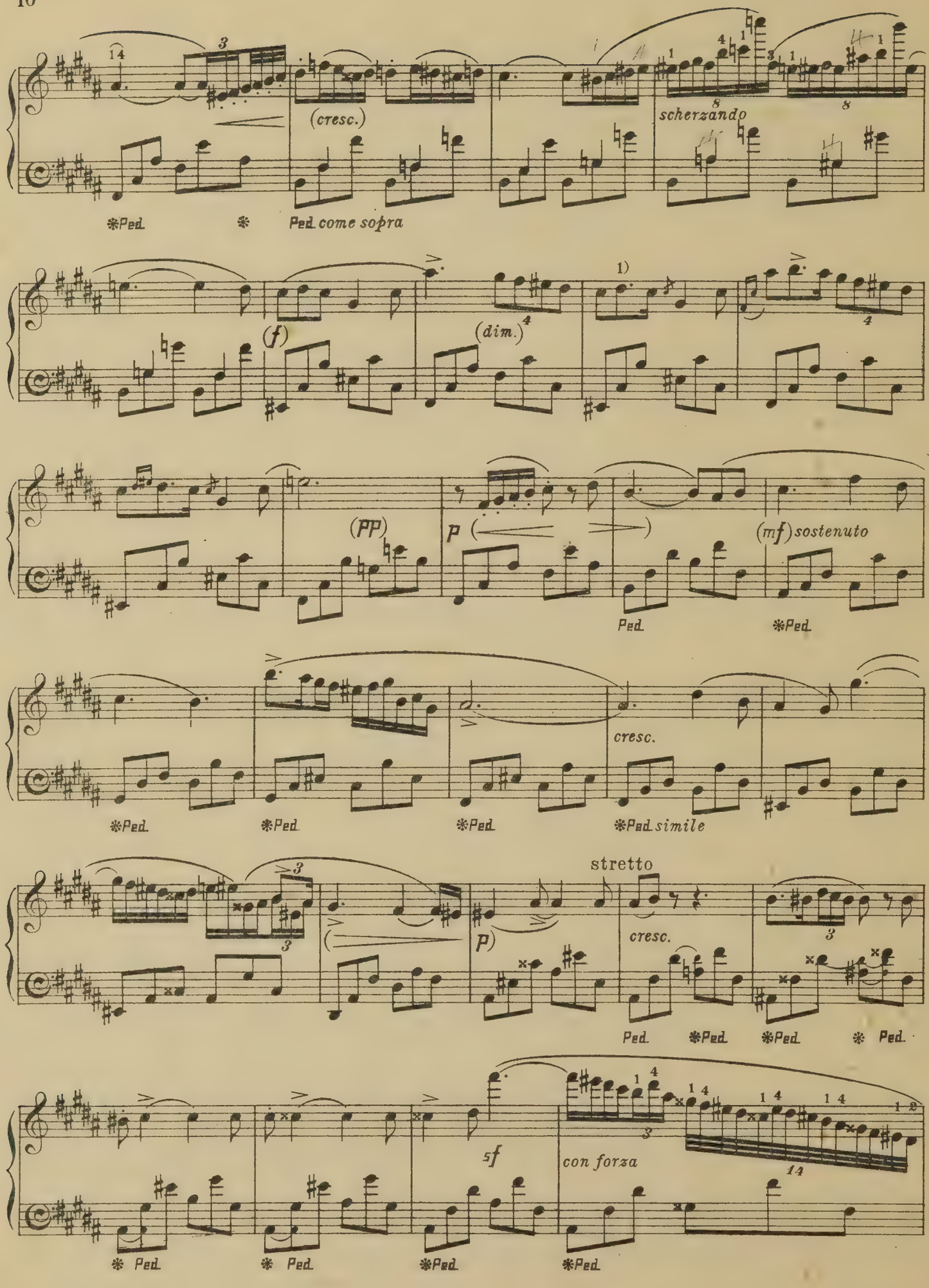
[published in 1833]

Op. 9, No. 3, dedicated to
Madame Camille Pleyel

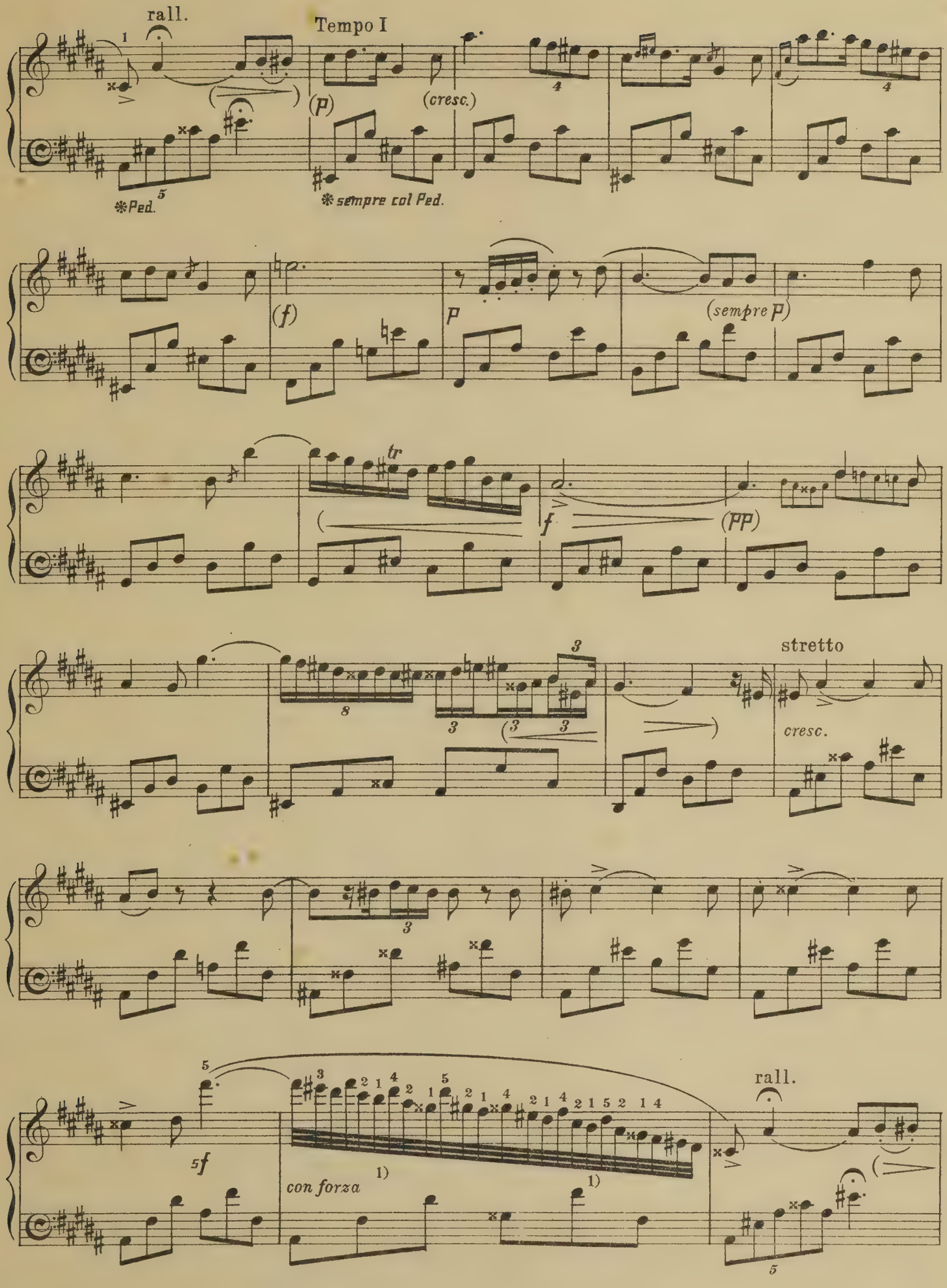


1) Variant:— C𝄪

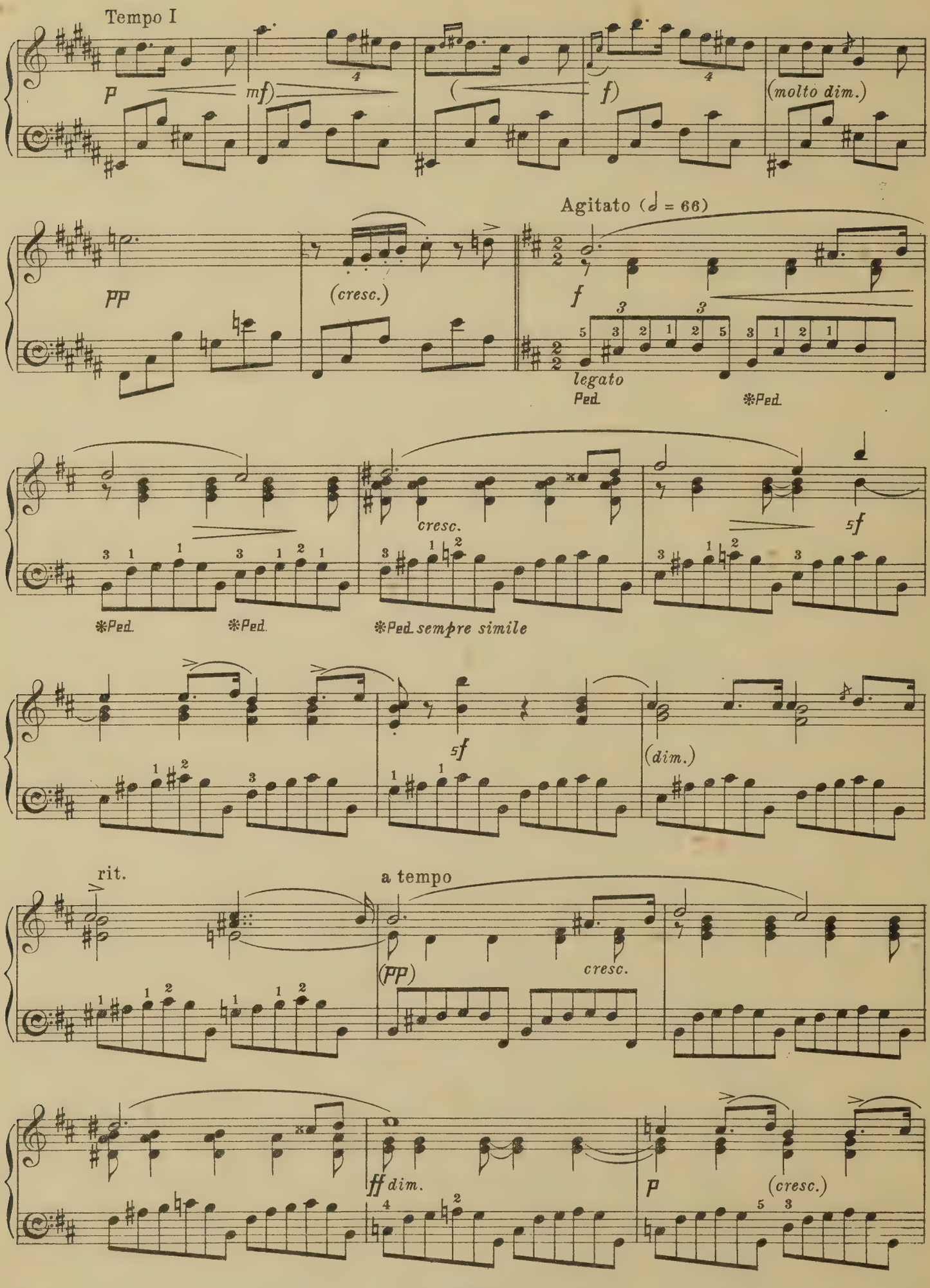
2) Variant:— G♯ instead of E

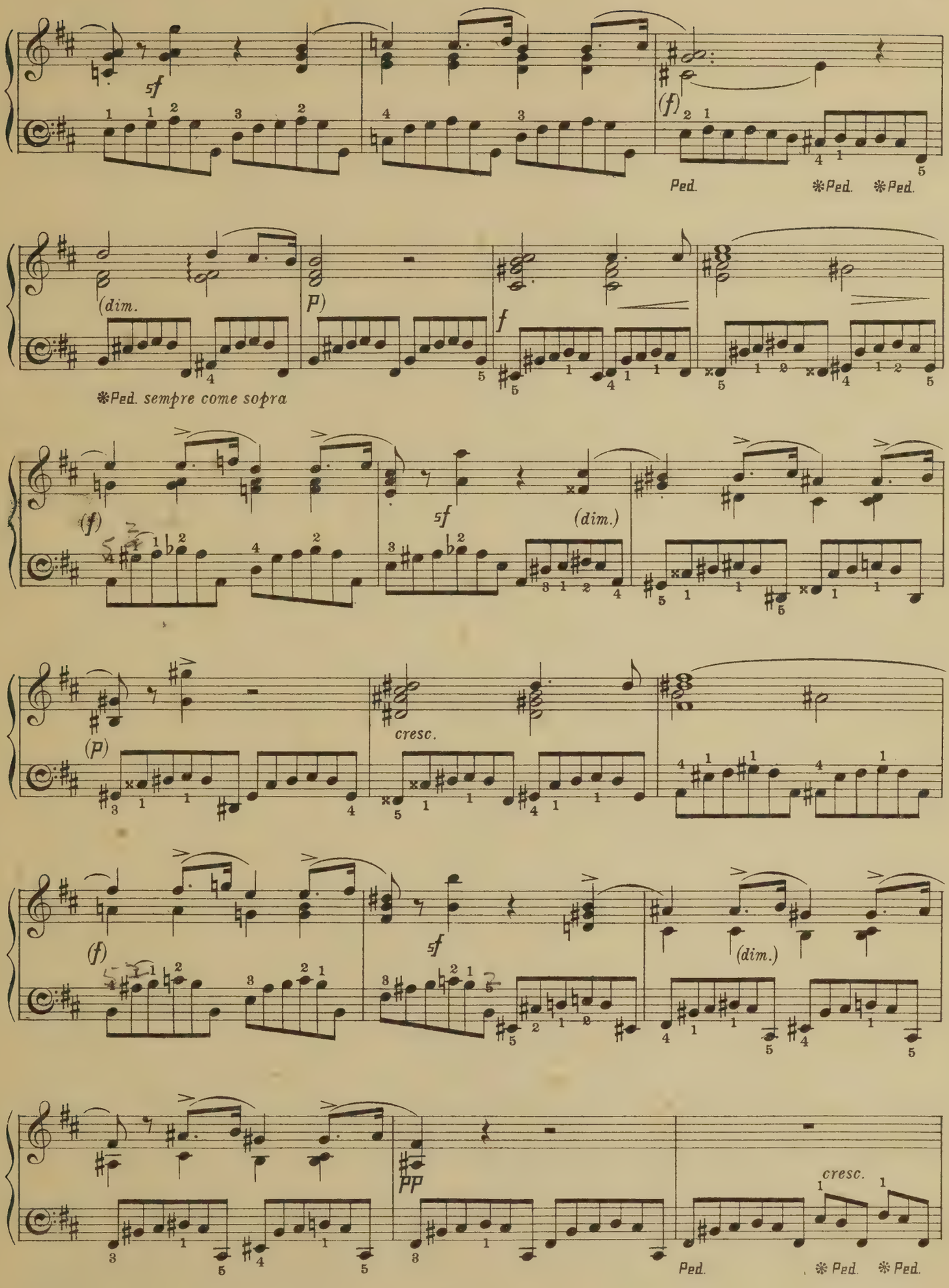


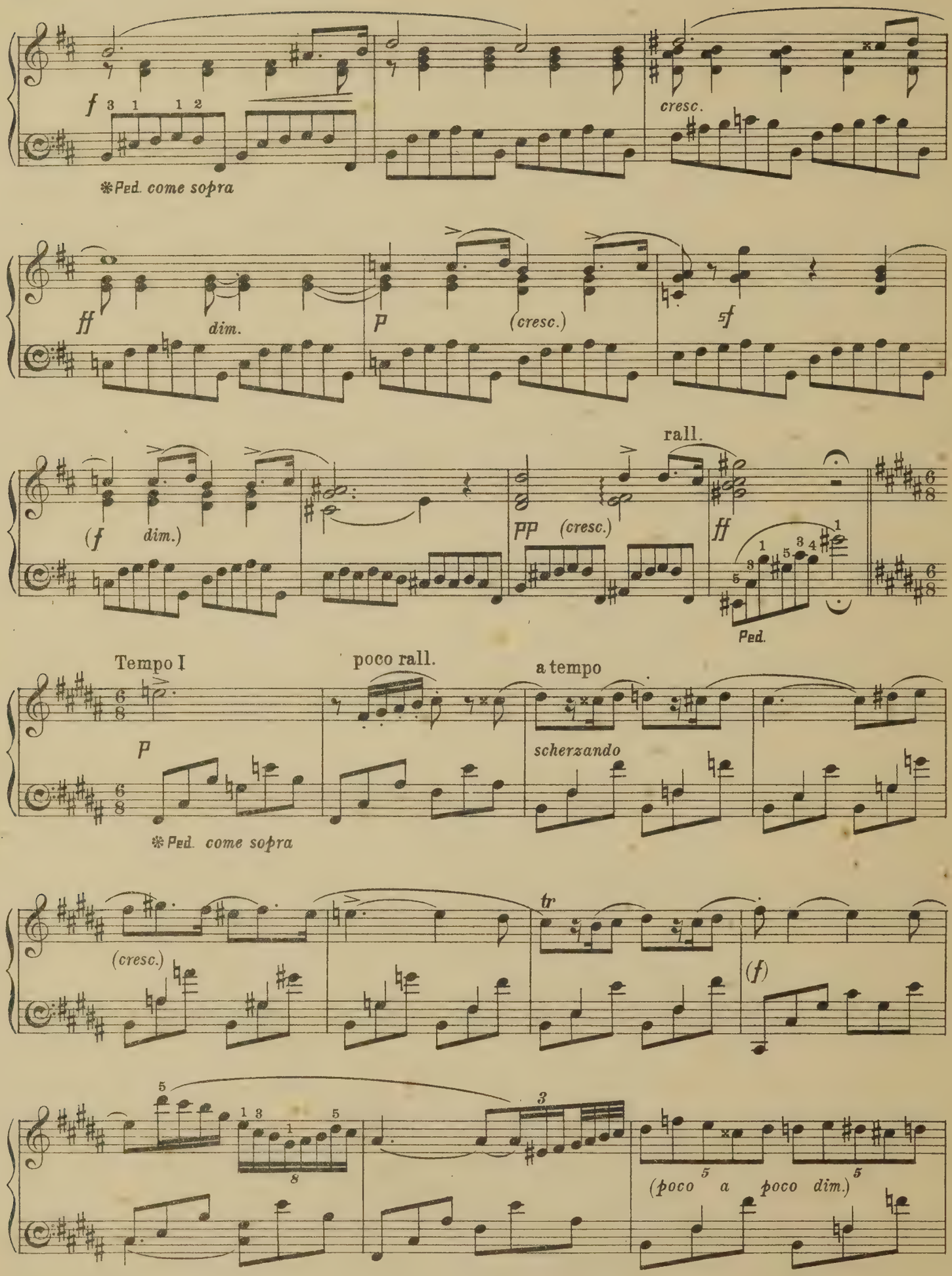
1) Variant:– Mordent here as 2 bars later

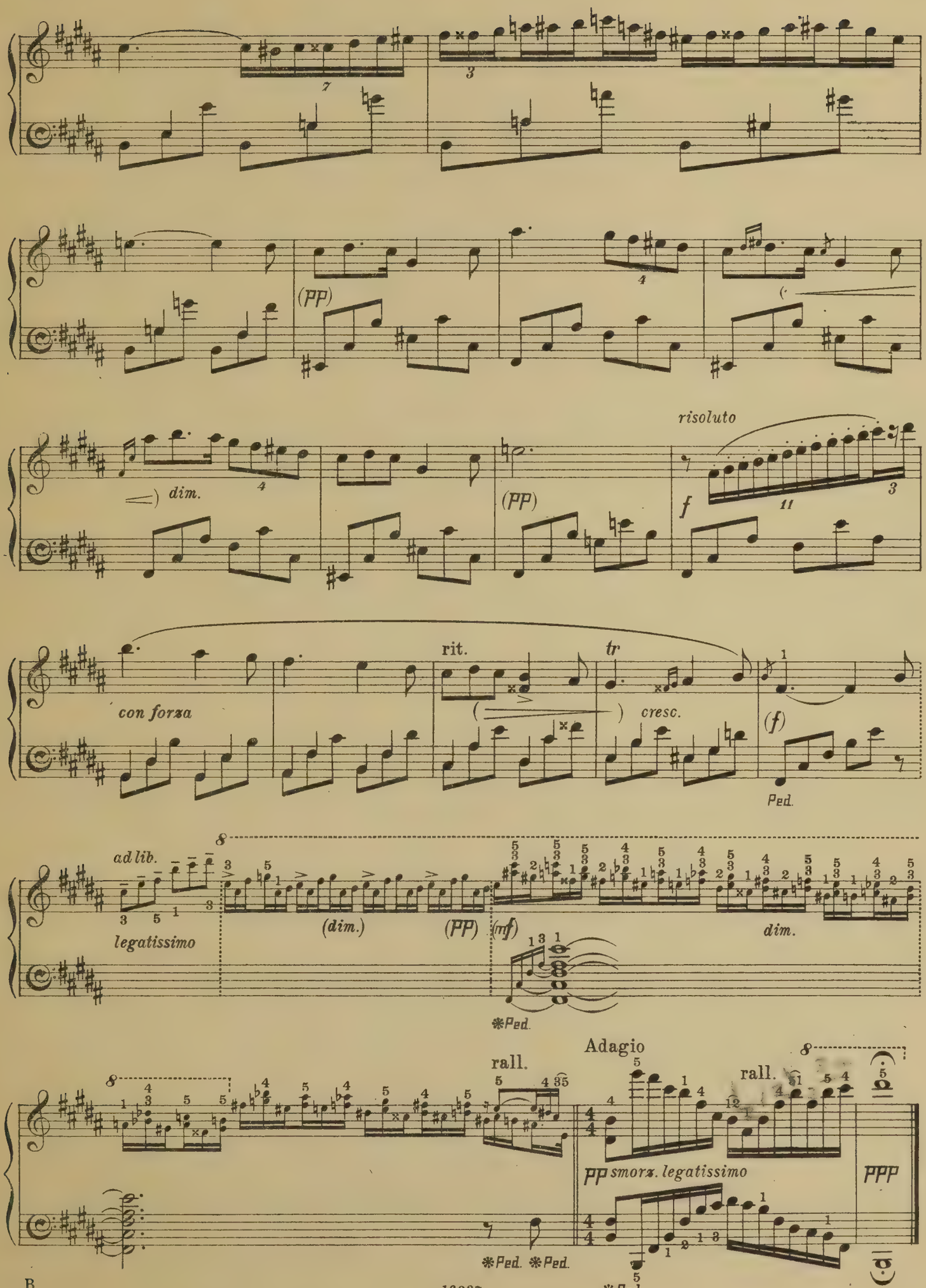

rall.
Tempo I
(p)
(cresc.)
*Ped.
* sempre col Ped.
(f)
p
(sempre p)
tr
f
(pp)
stretto
cresc.
5f
con forza
1)
rall.

1) Variant: — B♯


Tempo I
p
mf)
(
f)
(molto dim.)
Agitato (𝅗𝅥 = 66)
pp
(cresc.)
f
legato
Ped.
✻Ped.
cresc.
5f
✻Ped.
✻Ped.
✻Ped. sempre simile
5f
(dim.)
rit.
a tempo
(pp)
cresc.
ff dim.
p
(cresc.)


sf
(f)
Ped.
✻Ped.
✻Ped.
(dim.
p)
f
✻Ped. sempre come sopra
(f)
sf
(dim.)
(p)
cresc.
(f)
sf
(dim.)
pp
cresc.
Ped.
✻Ped.
✻Ped.

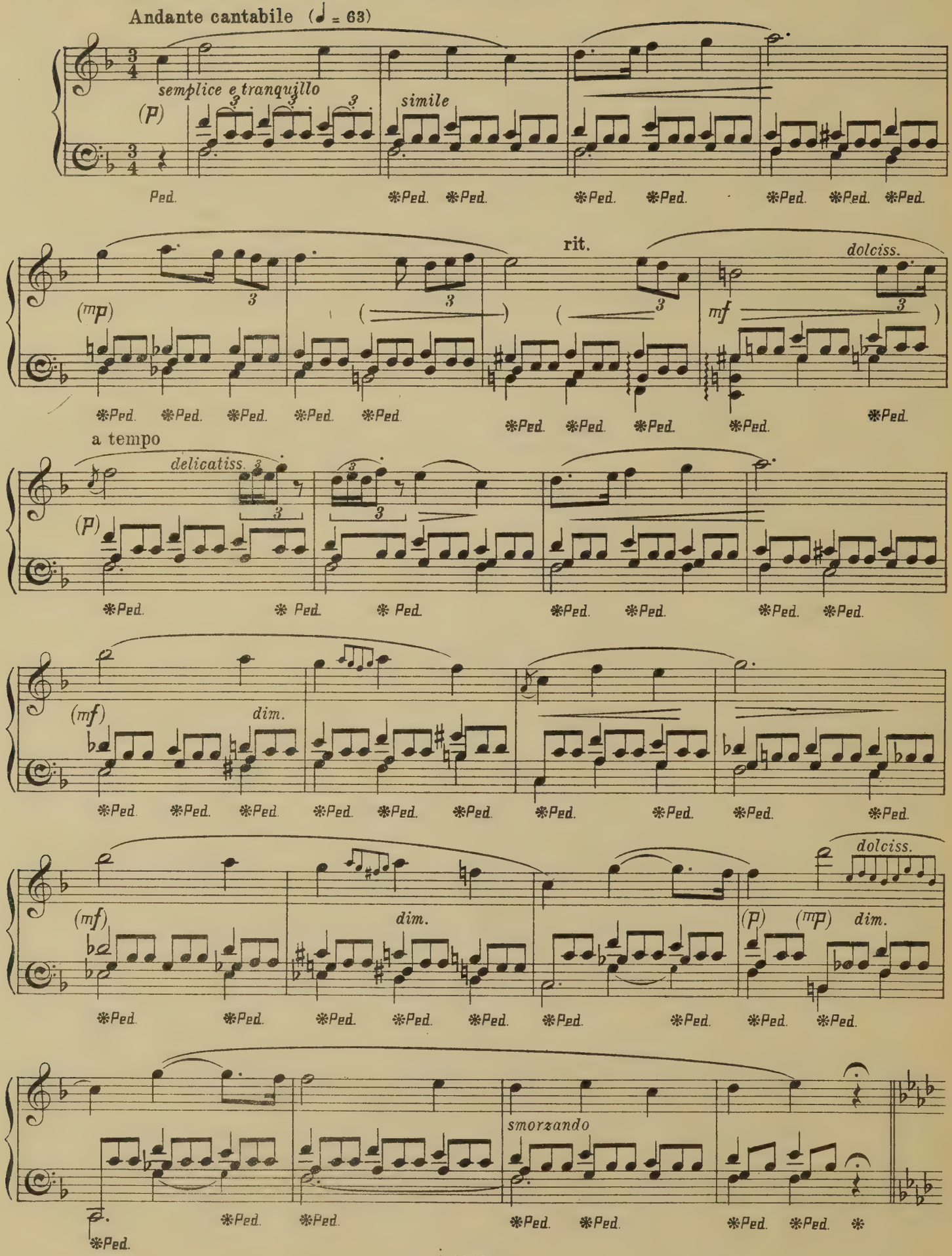

f
cresc.
*Ped. come sopra
ff
dim.
p
(cresc.)
sf
rall.
(f dim.)
pp (cresc.)
ff
Ped.
Tempo I
poco rall.
a tempo
p
scherzando
*Ped. come sopra
tr
(cresc.)
(f)
(poco a poco dim.)

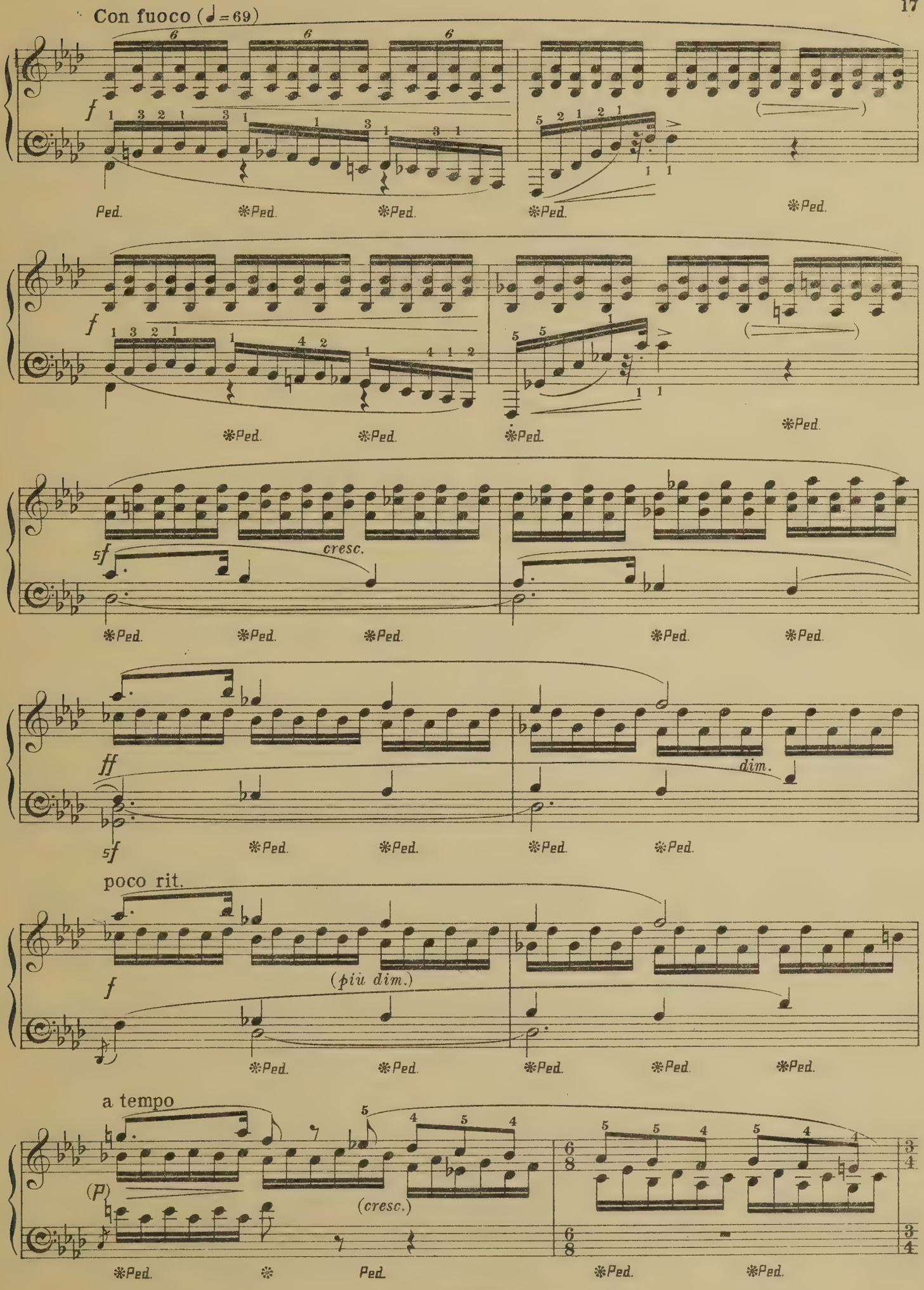

(PP)
dim.
risoluto
f
(PP)
con forza
rit.
tr
cresc.
(f)
Ped.
ad lib.
legatissimo
(dim.)
(PP)
(mf)
dim.
✻Ped.
rall.
Adagio
rall.
pp smorz. legatissimo
ppp
✻Ped. ✻Ped.
✻Ped.

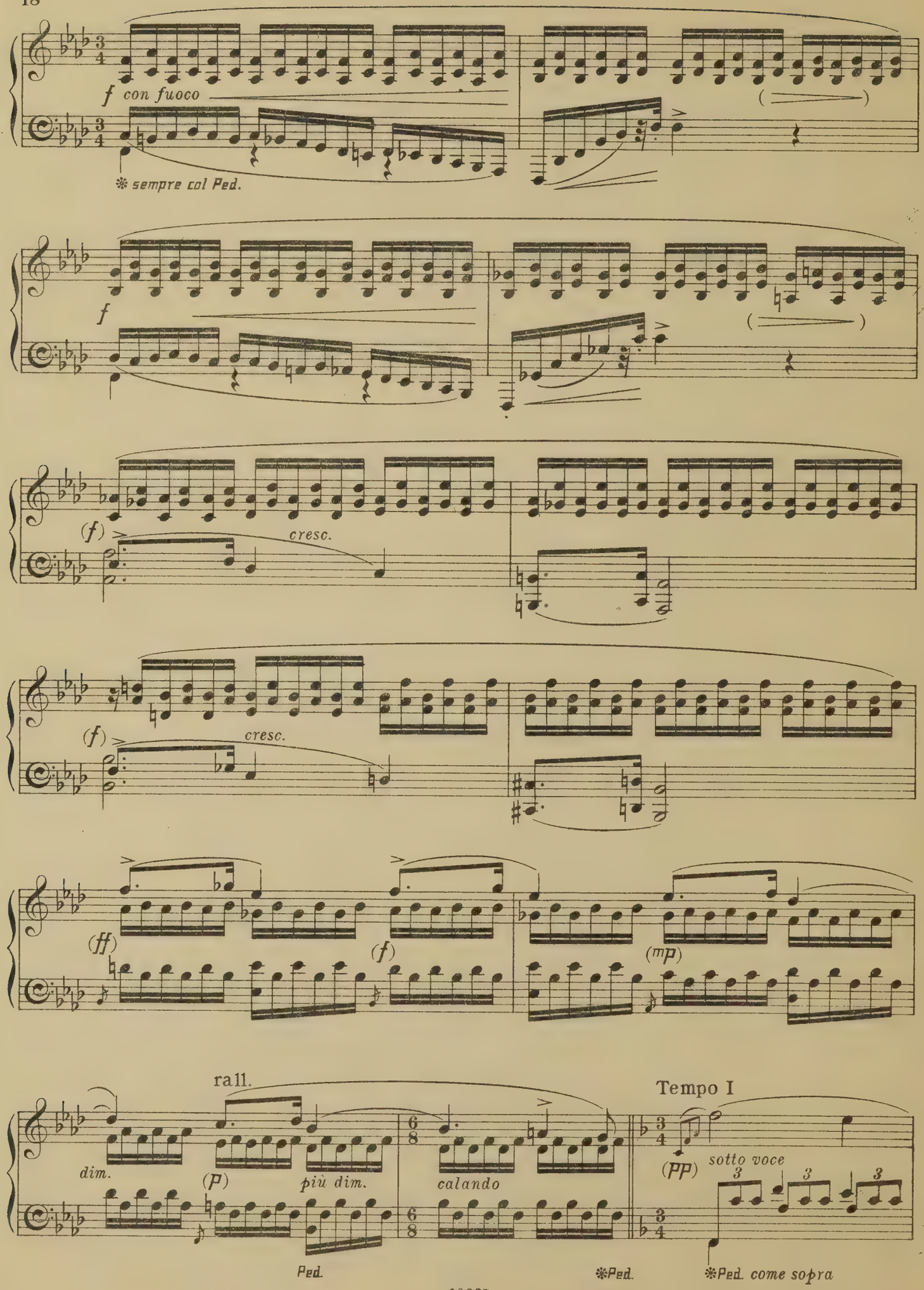
4

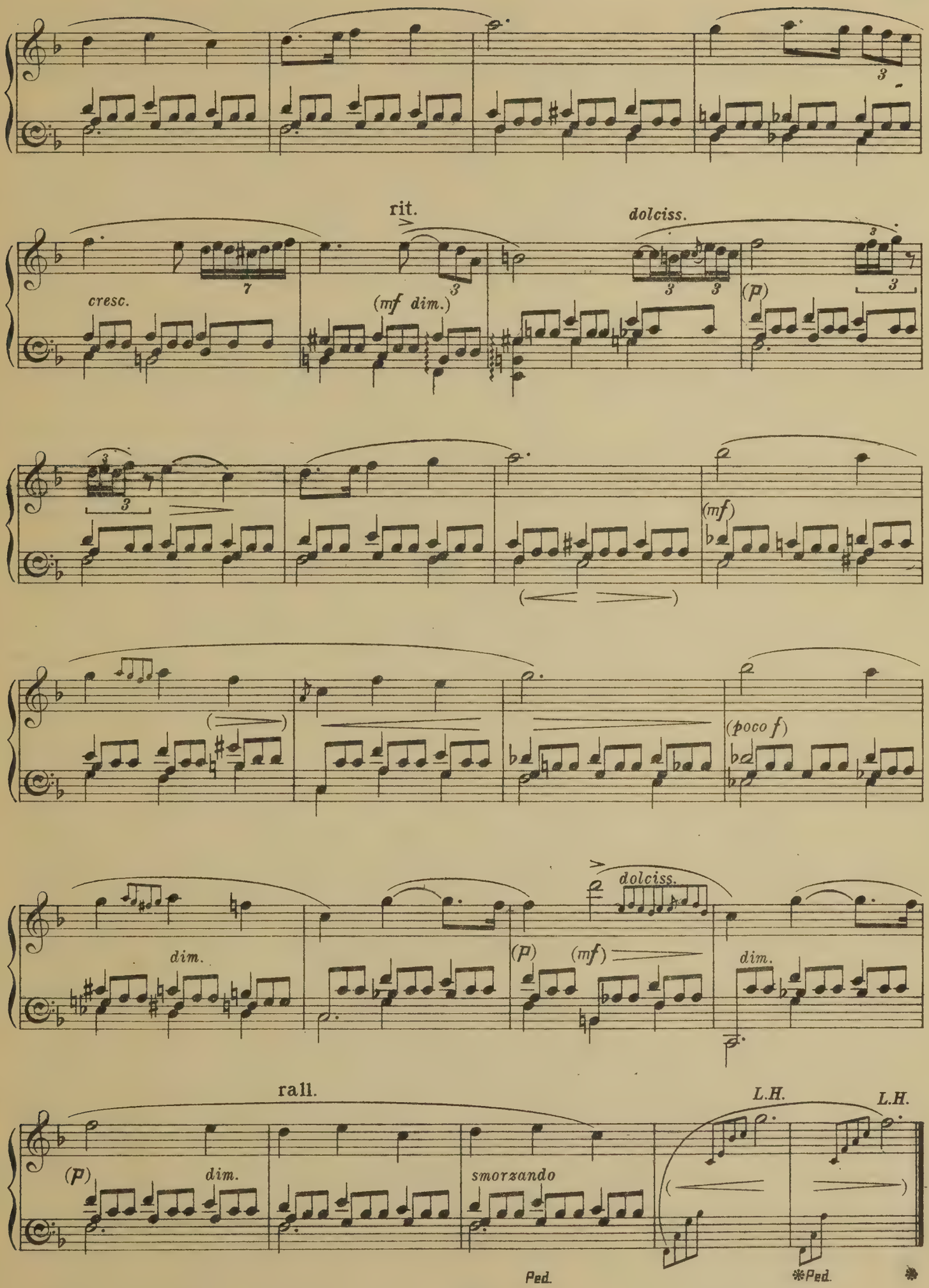
[published in 1834]

Op. 15, No. 1, dedicated to
Ferdinand Hiller




Con fuoco (♩=69)
f
Ped.
cresc.
ff
dim.
poco rit.
(più dim.)
a tempo
(p)
(cresc.)

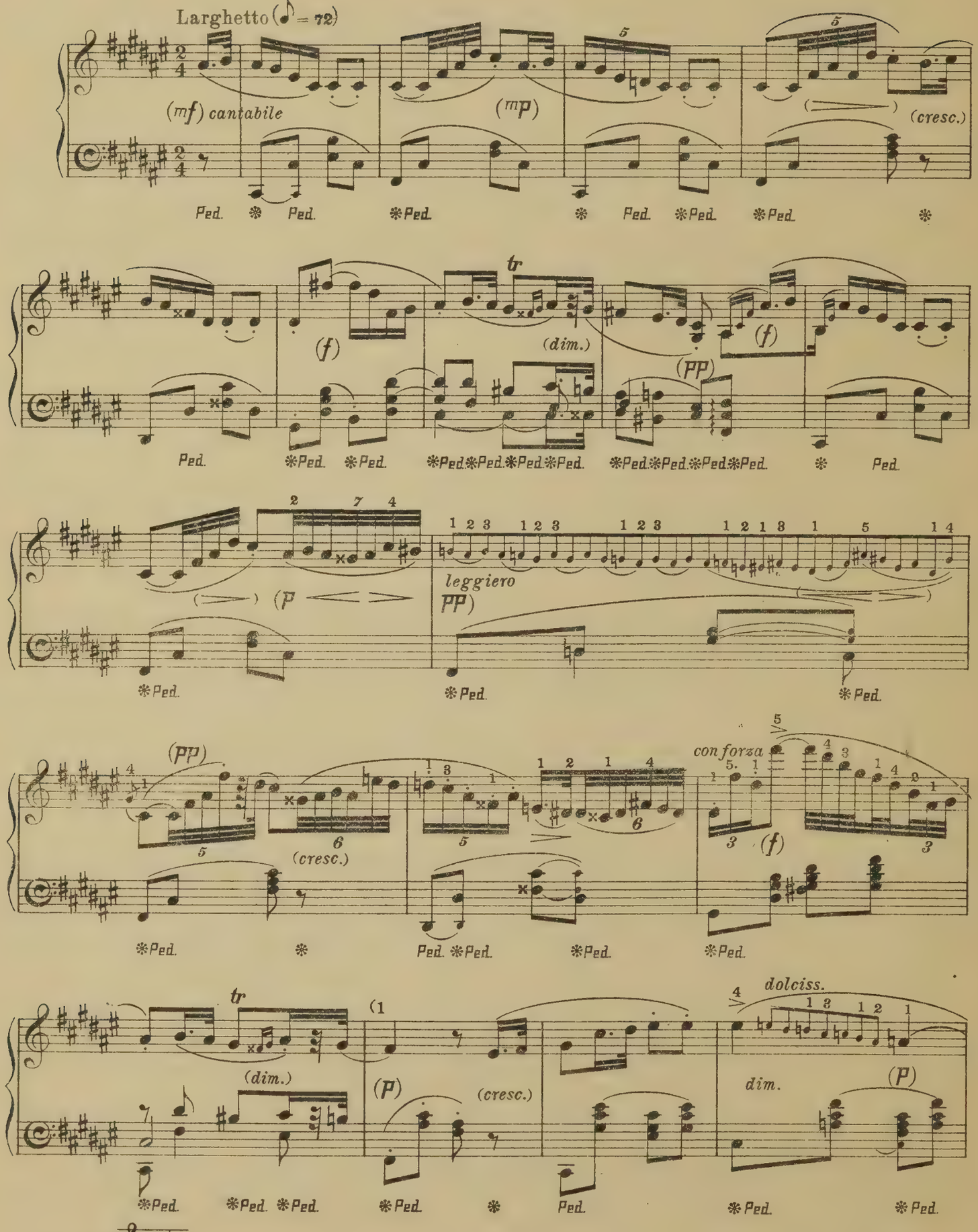

f con fuoco
* sempre col Ped.
f
(f)
cresc.
(f)
cresc.
(ff)
(f)
(mp)
rall.
dim.
(P)
più dim.
calando
Tempo I
(PP)
sotto voce
Ped.
*Ped.
*Ped. come sopra


rit.
dolciss.
cresc.
(mf dim.)
(p)
(mf)
(poco f)
dim.
(p)
(mf)
dolciss.
dim.
rall.
(p)
dim.
smorzando
L.H.
L.H.
Ped.
*Ped.

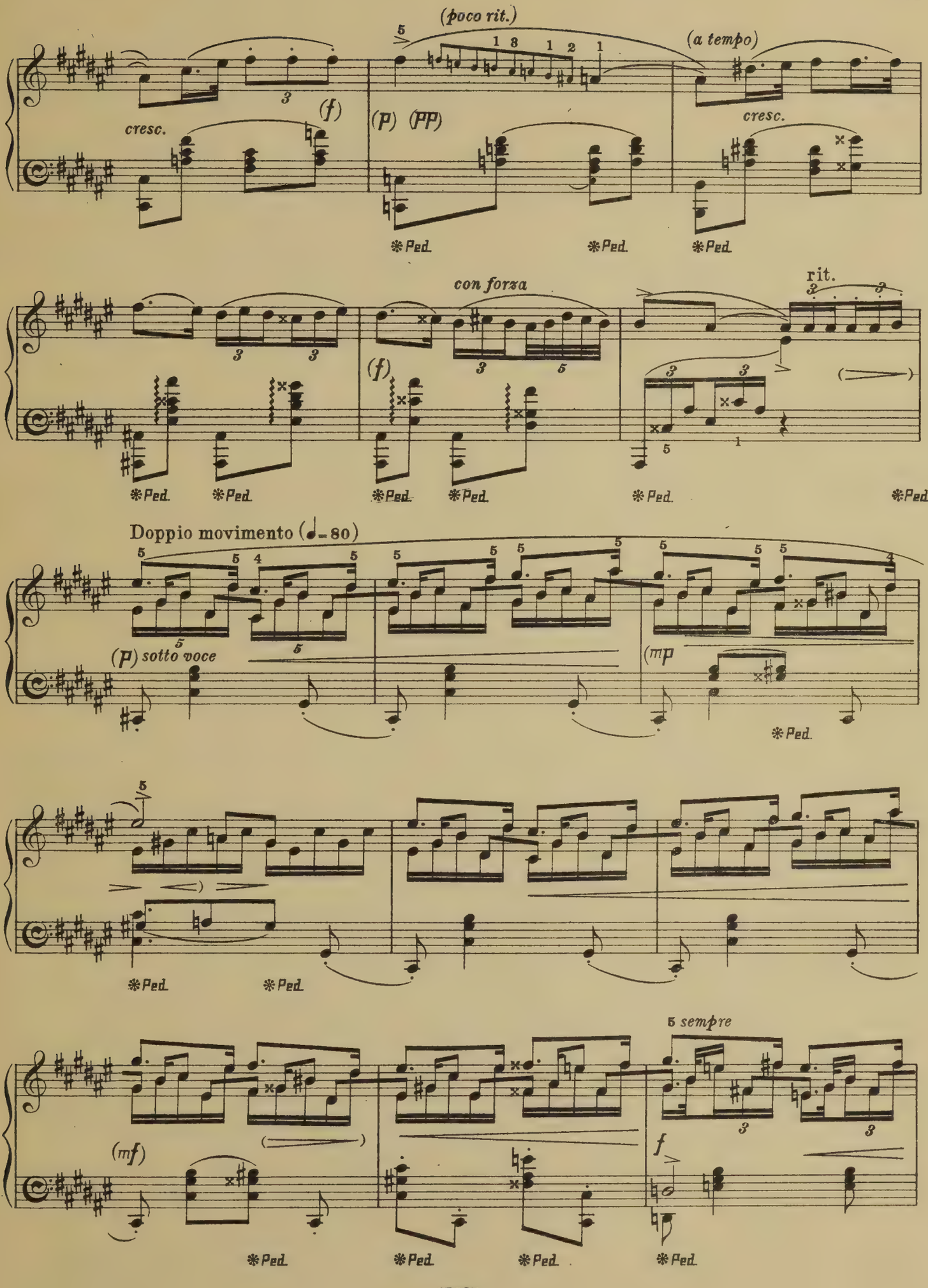
5

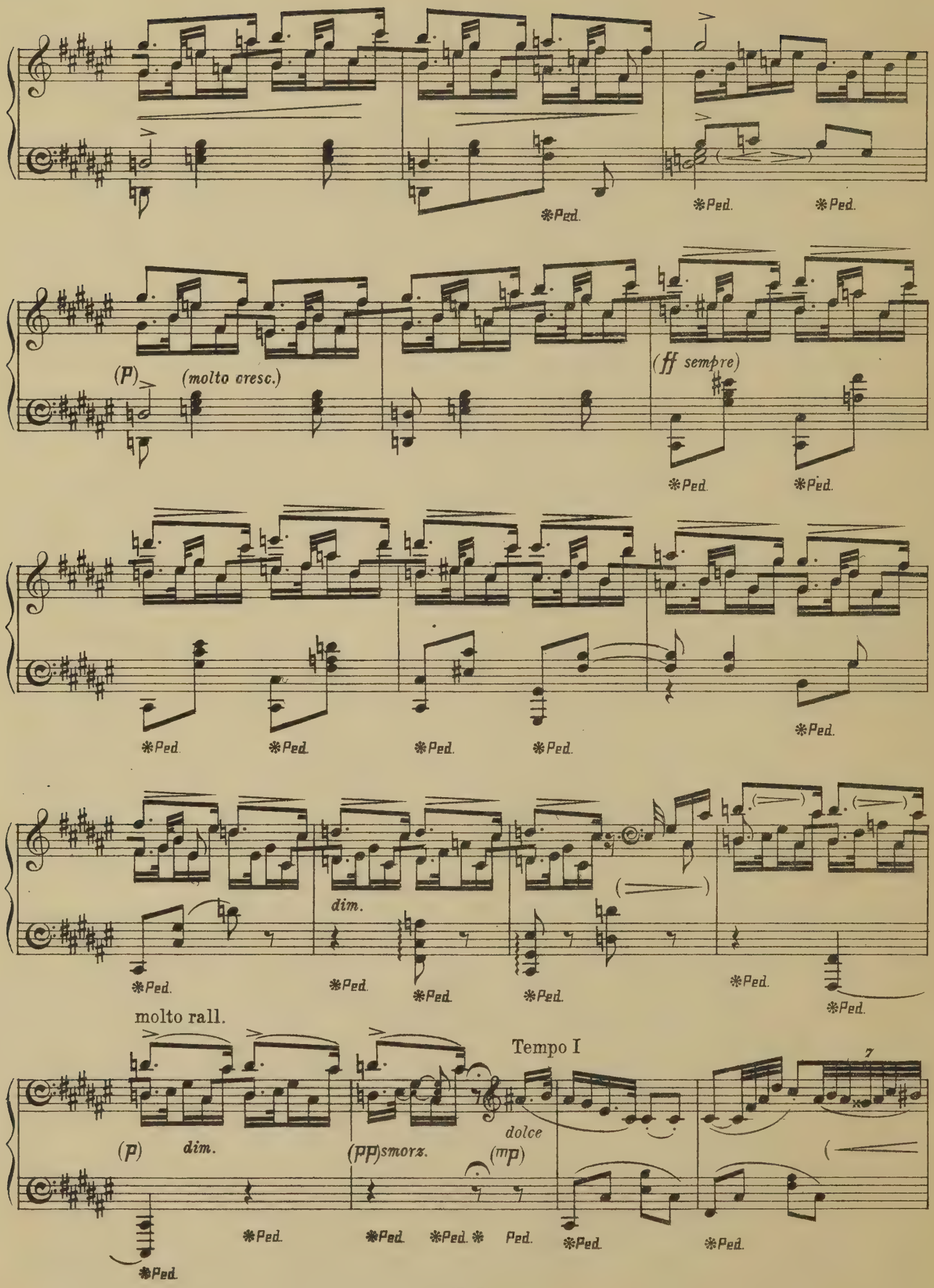
[published in 1833]

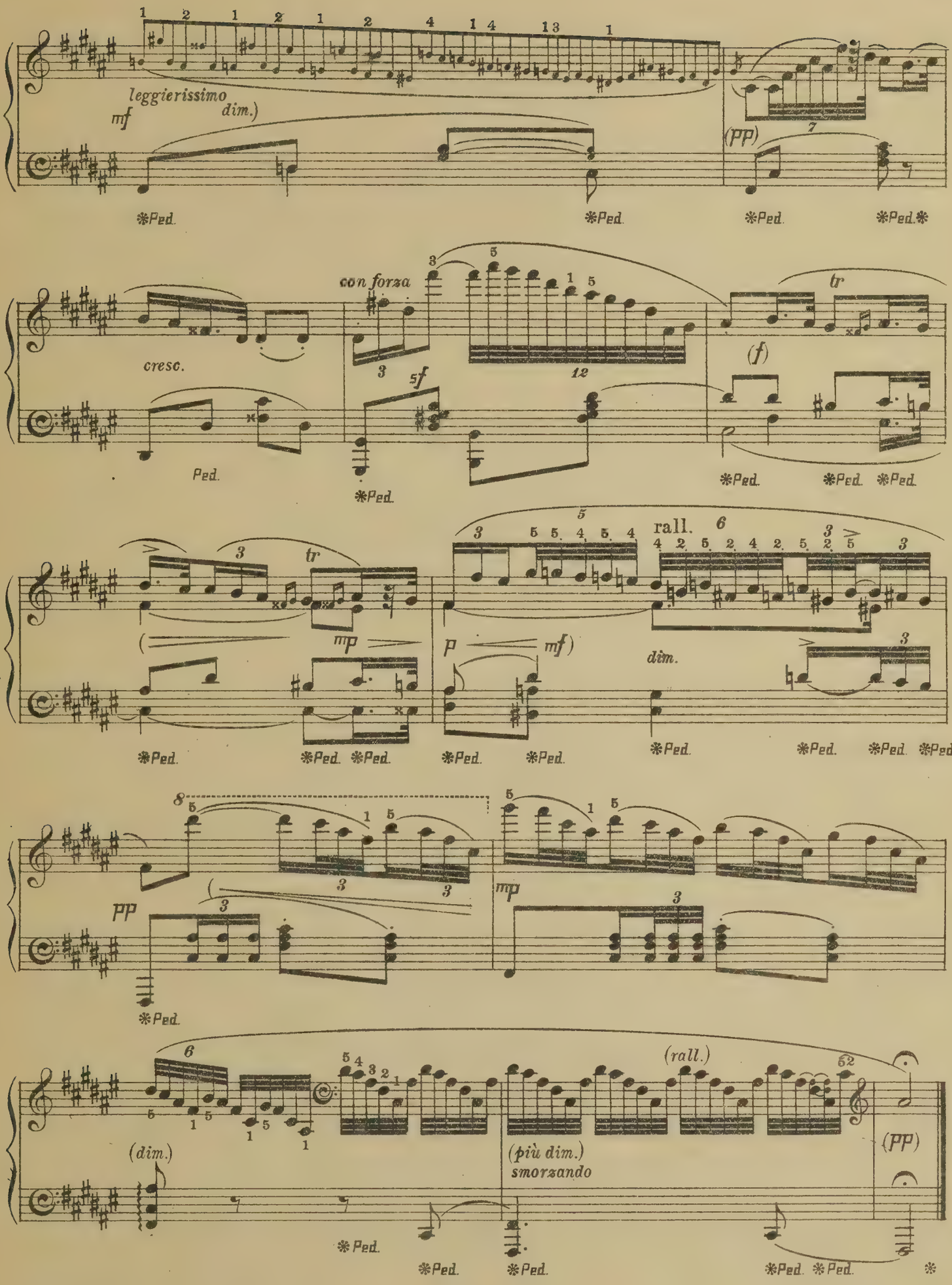
Op. 15, No. 2, dedicated to
Ferdinand Hiller



1) Variant:


(poco rit.)
(a tempo)
cresc.
(f)
(p) (pp)
cresc.
con forza
rit.
(f)
Doppio movimento (♩= 80)
(p) sotto voce
(mp
(mf)
5 sempre
f
Ped.

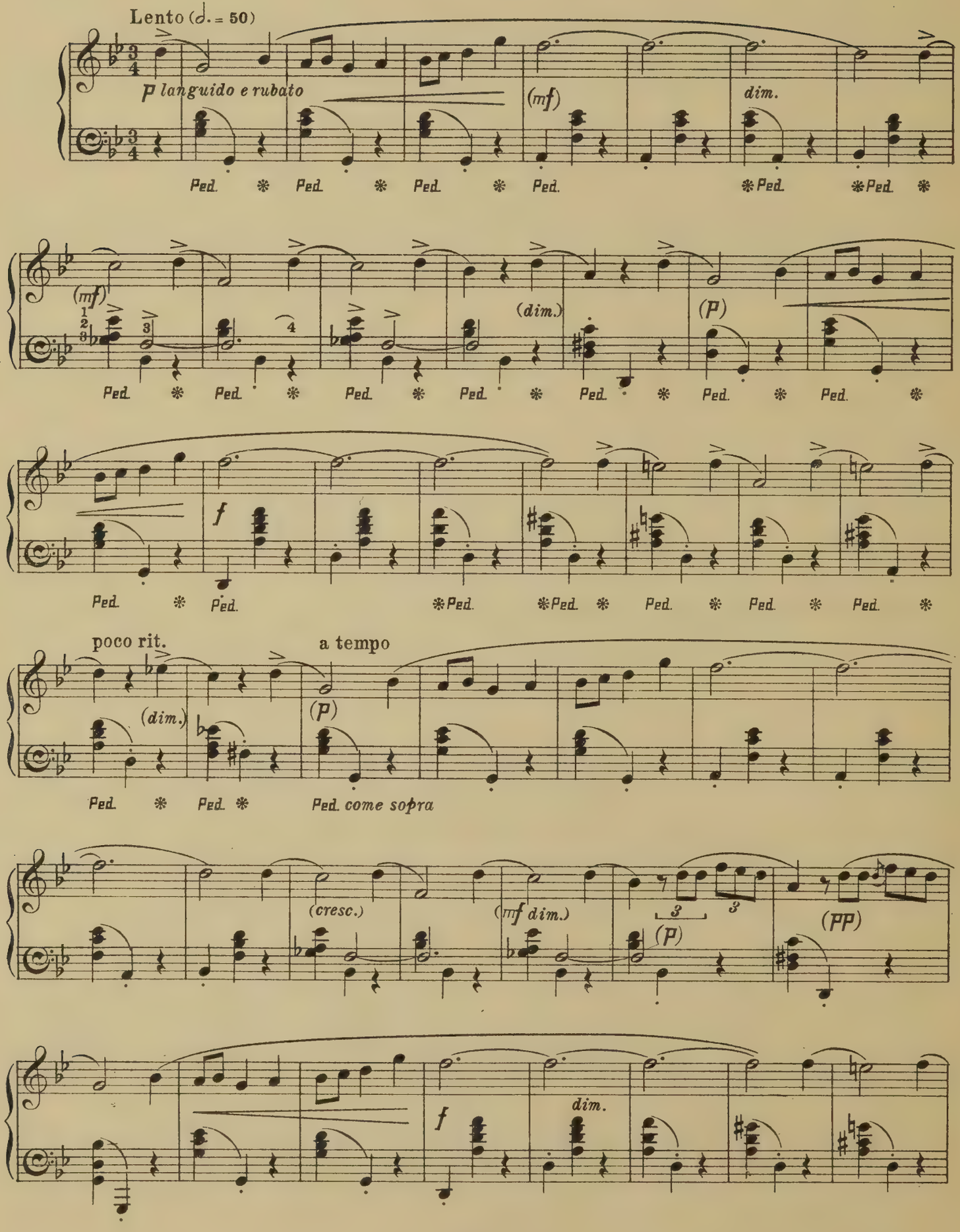

(p)
(molto cresc.)
(ff sempre)
dim.
molto rall.
Tempo I
(p)
dim.
(pp)smorz.
(mp)
dolce
Ped.

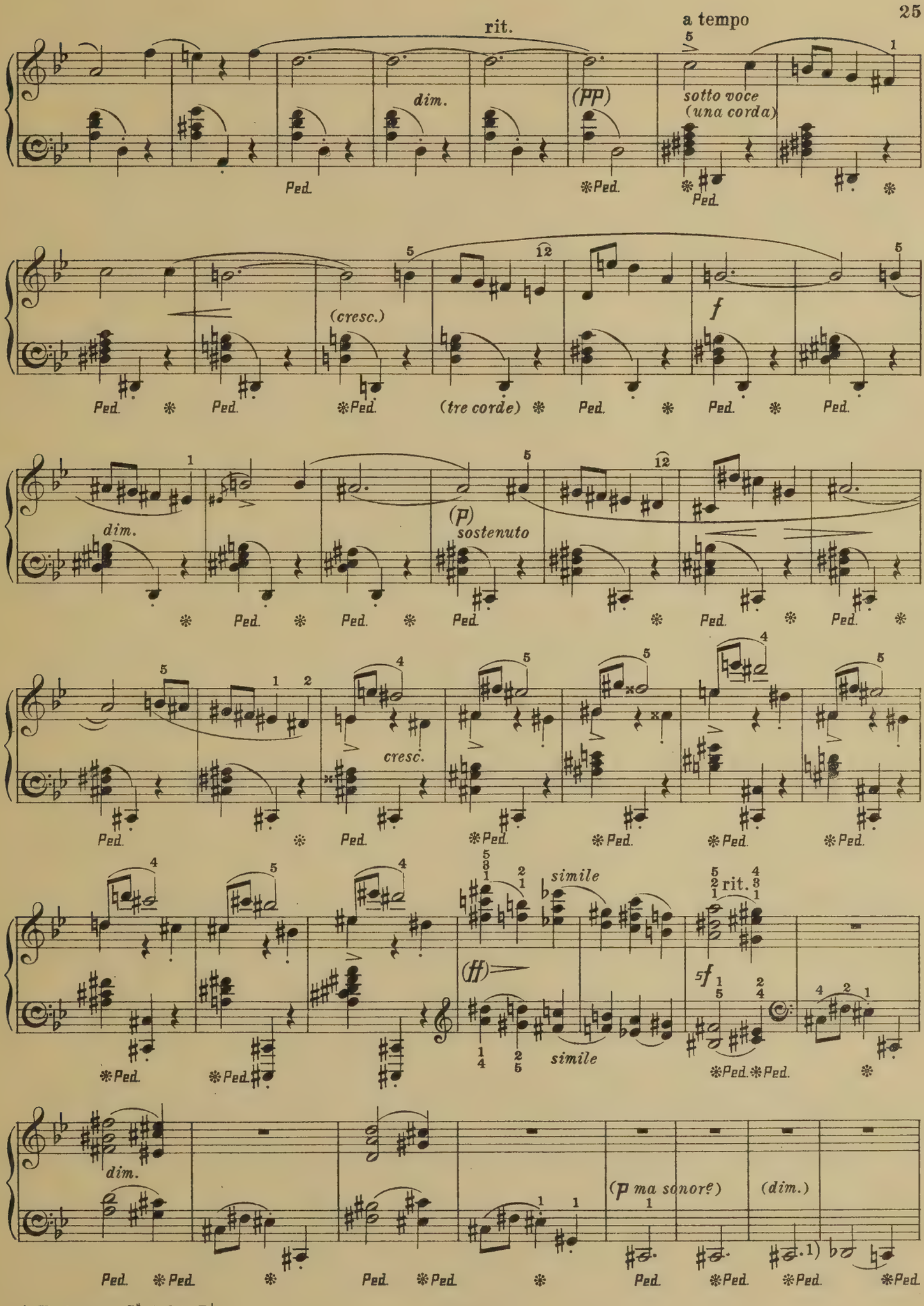

leggierissimo
mf
dim.)
(pp)
con forza
cresc.
sf
(f)
tr
rall.
(mp
p
mf)
dim.
pp
mp
(rall.)
(dim.)
(più dim.)
smorzando
(pp)
Ped.

6

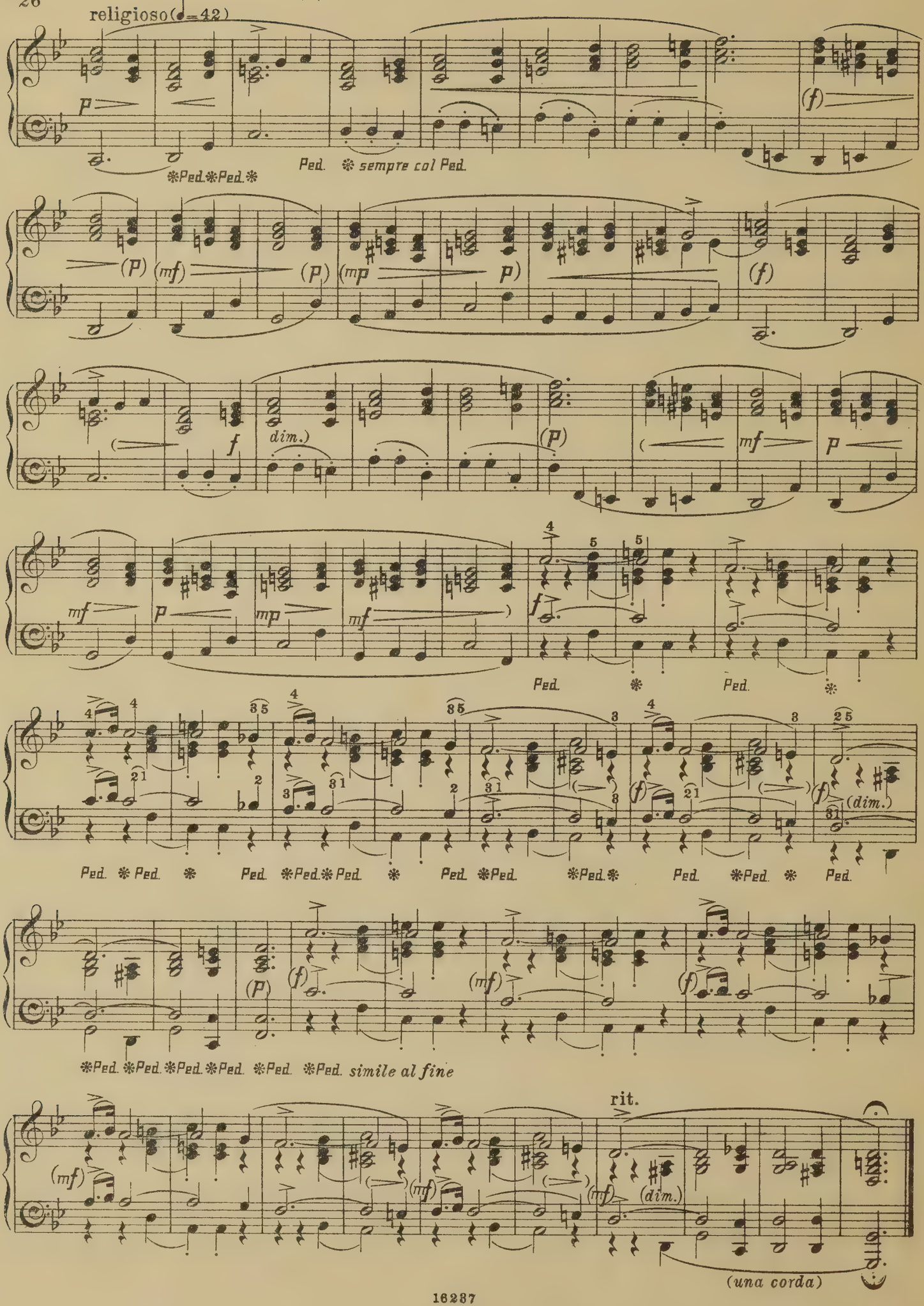
[published in 1833]

Op. 15, No. 3, dedicated to
Ferdinand Hiller





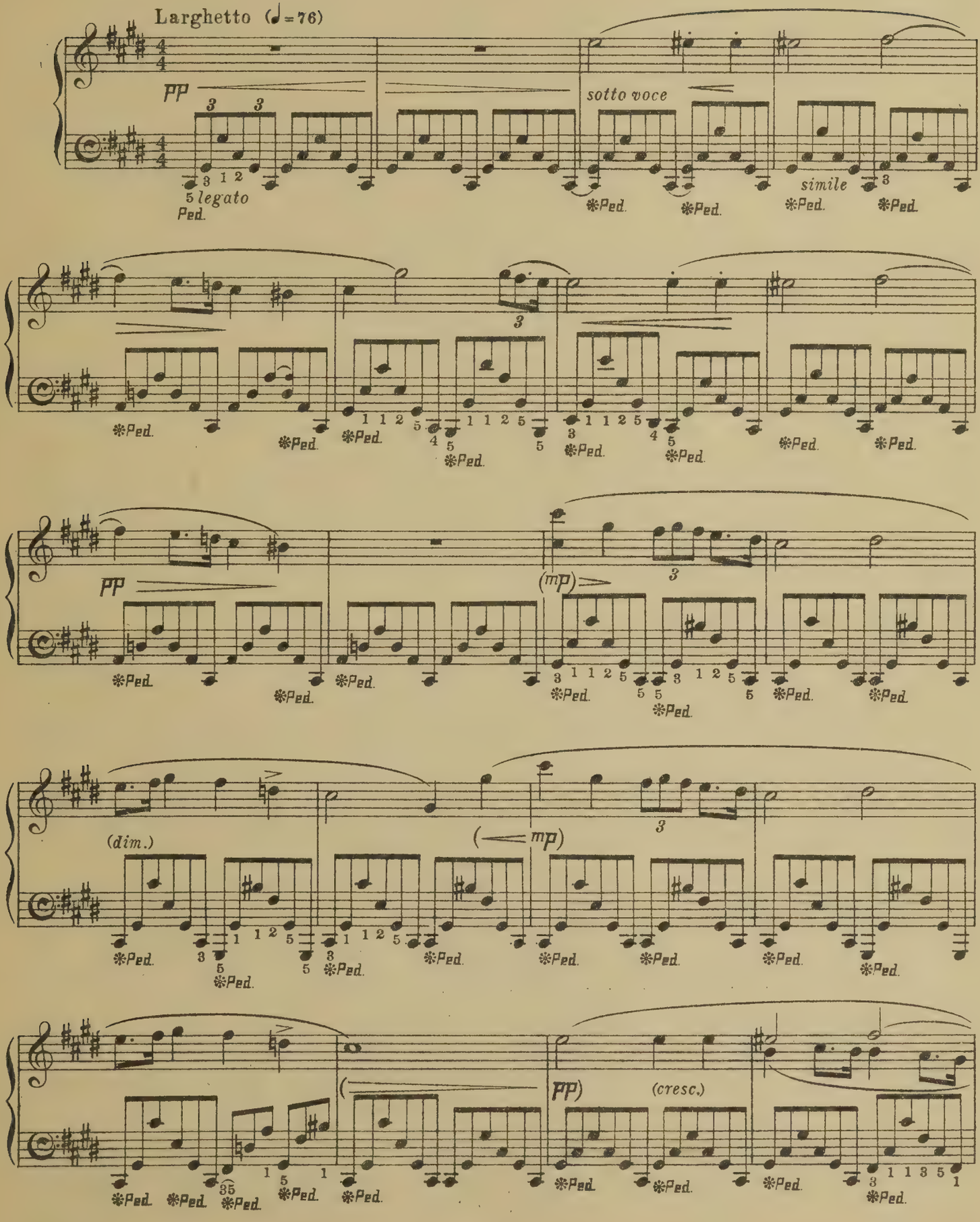
1) Variant:— C♯ tied to D♭

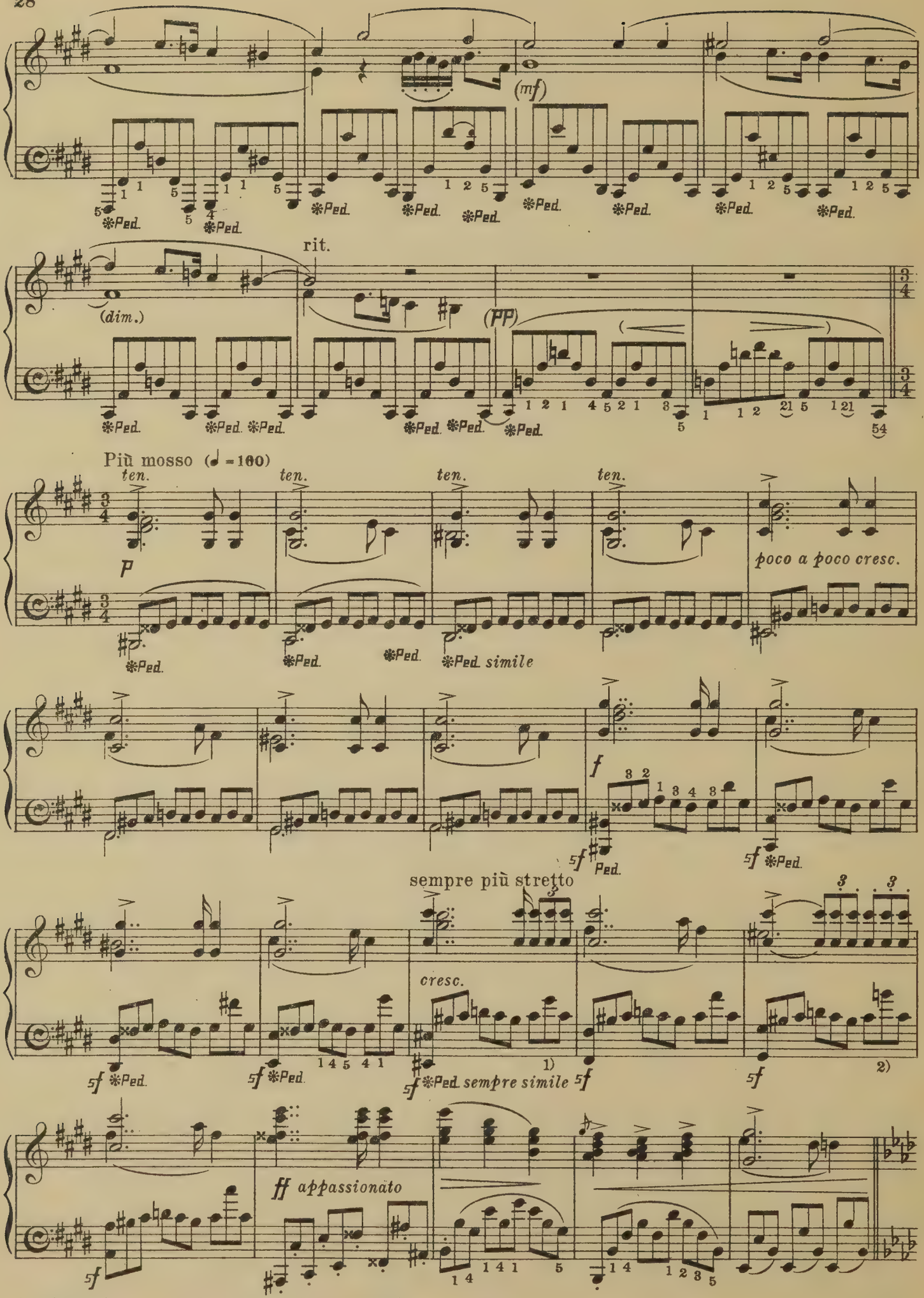

religioso(♩=42)
Ped. ✻ sempre col Ped.
✻Ped.✻Ped.✻
dim.)
Ped. ✻ Ped. ✻
Ped. ✻ Ped. ✻ Ped. ✻Ped.✻ Ped. ✻ Ped. ✻Ped. ✻Ped.✻ Ped. ✻Ped. ✻ Ped.
✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. simile al fine
rit.
(una corda)

7

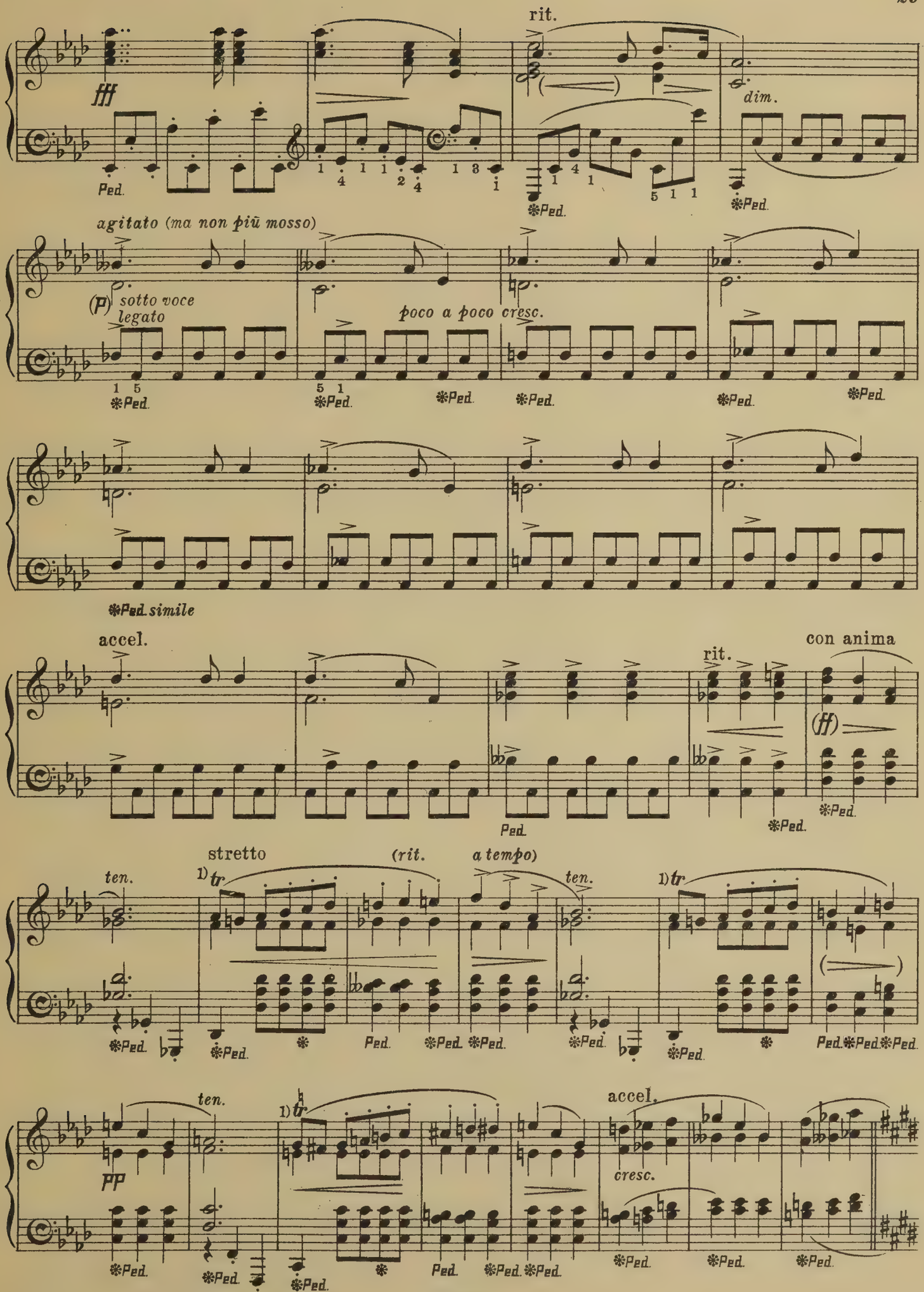
[published in 1836]

Op. 27, No. 1, dedicated to
the Countess Appony

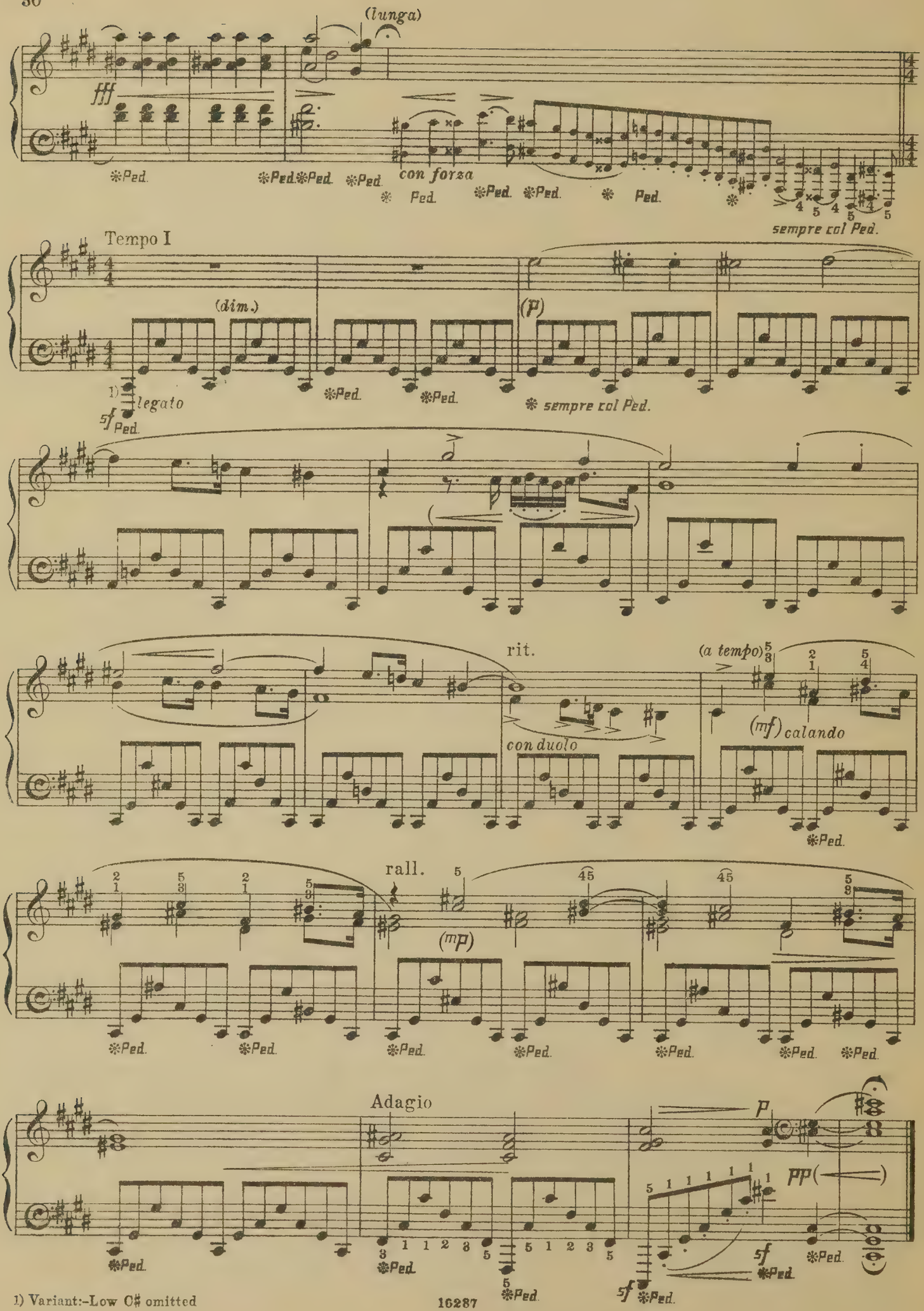




1) Variant:-B♮ instead of G♯ and – at 2) G♯ instead of B♮



1) Variants:- instead of tr; the first two ornaments omitted

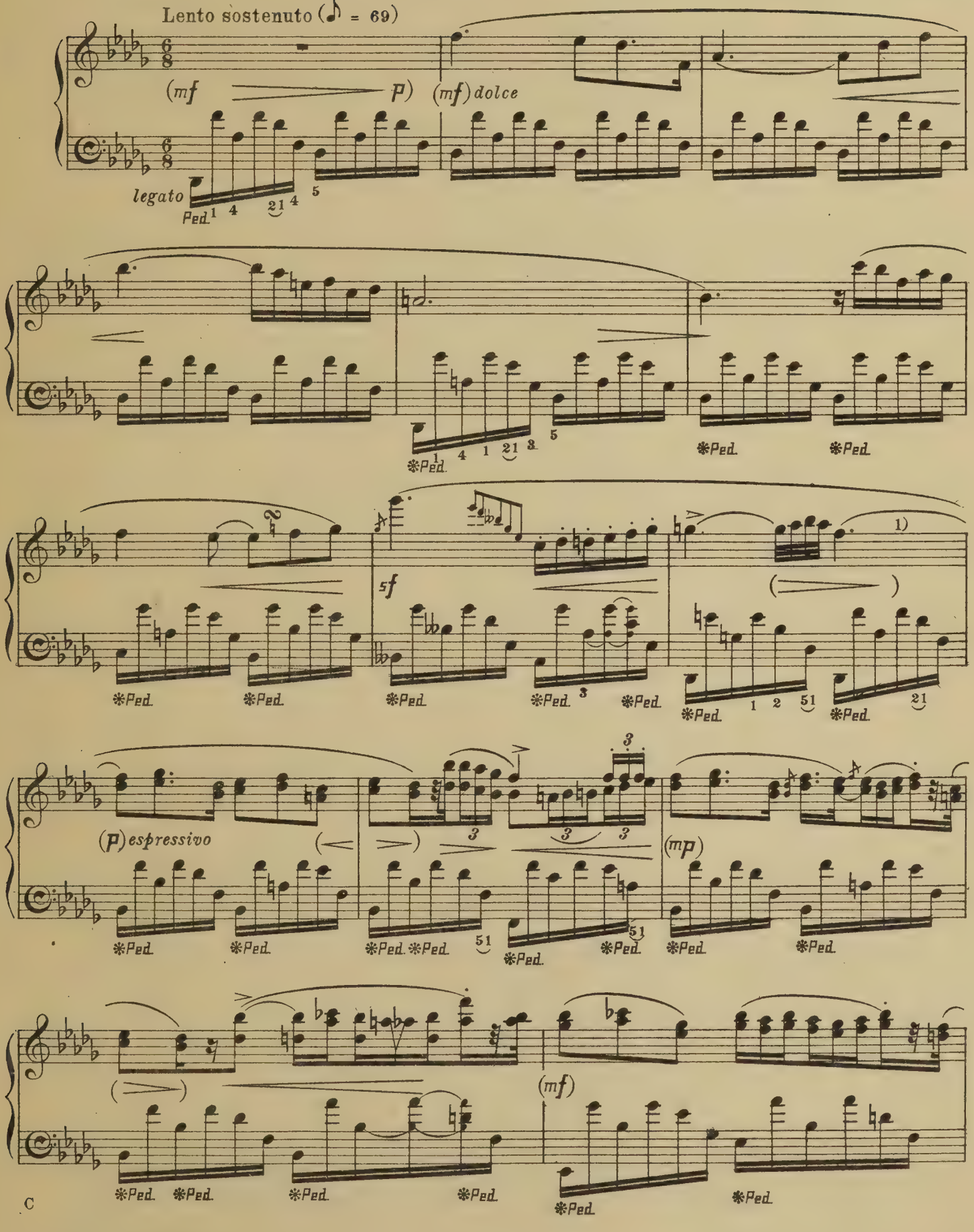


1) Variant:-Low C♯ omitted

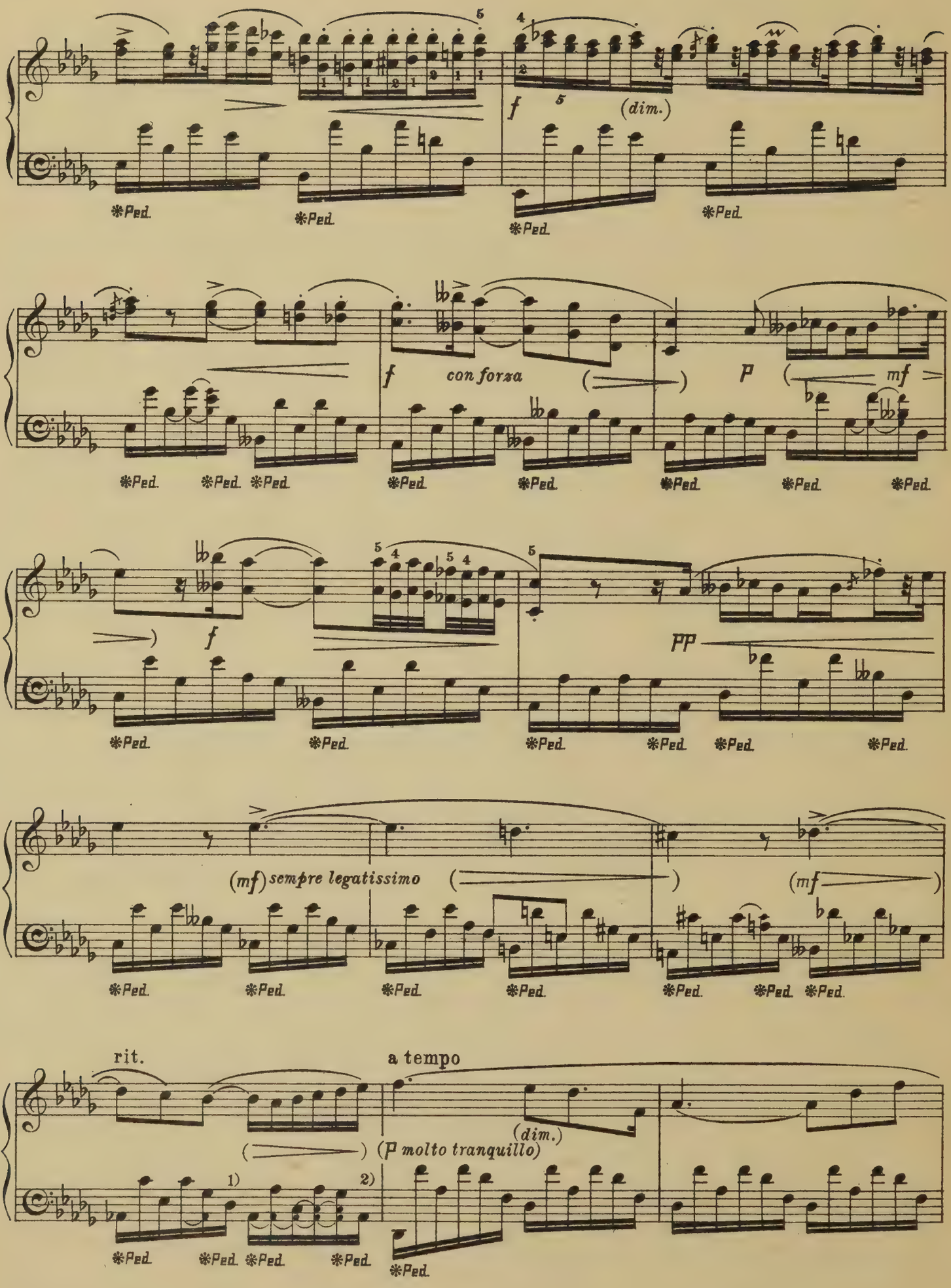
8

[published in 1836]

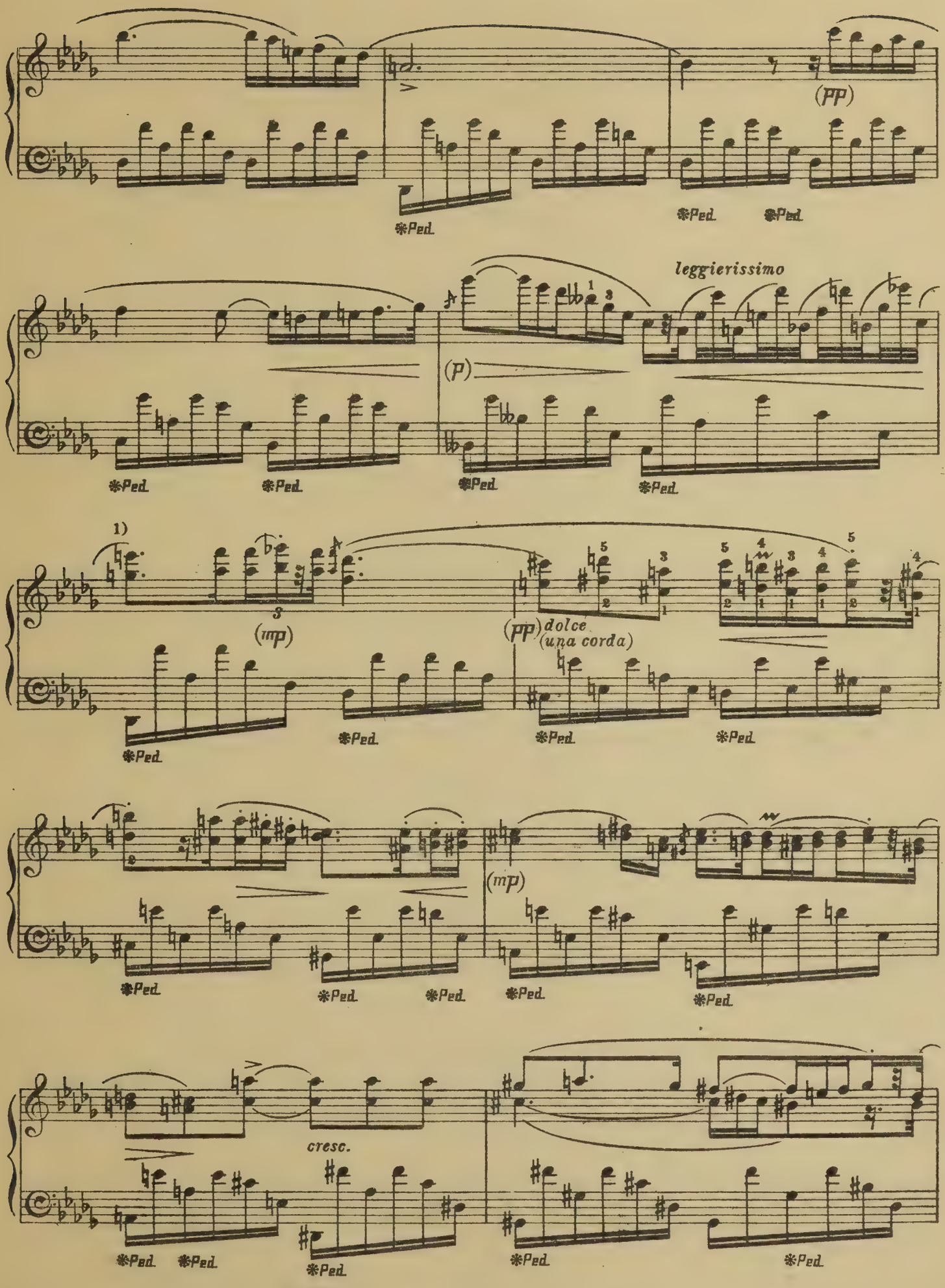
Op. 27, No. 2, dedicated to
the Countess Appony



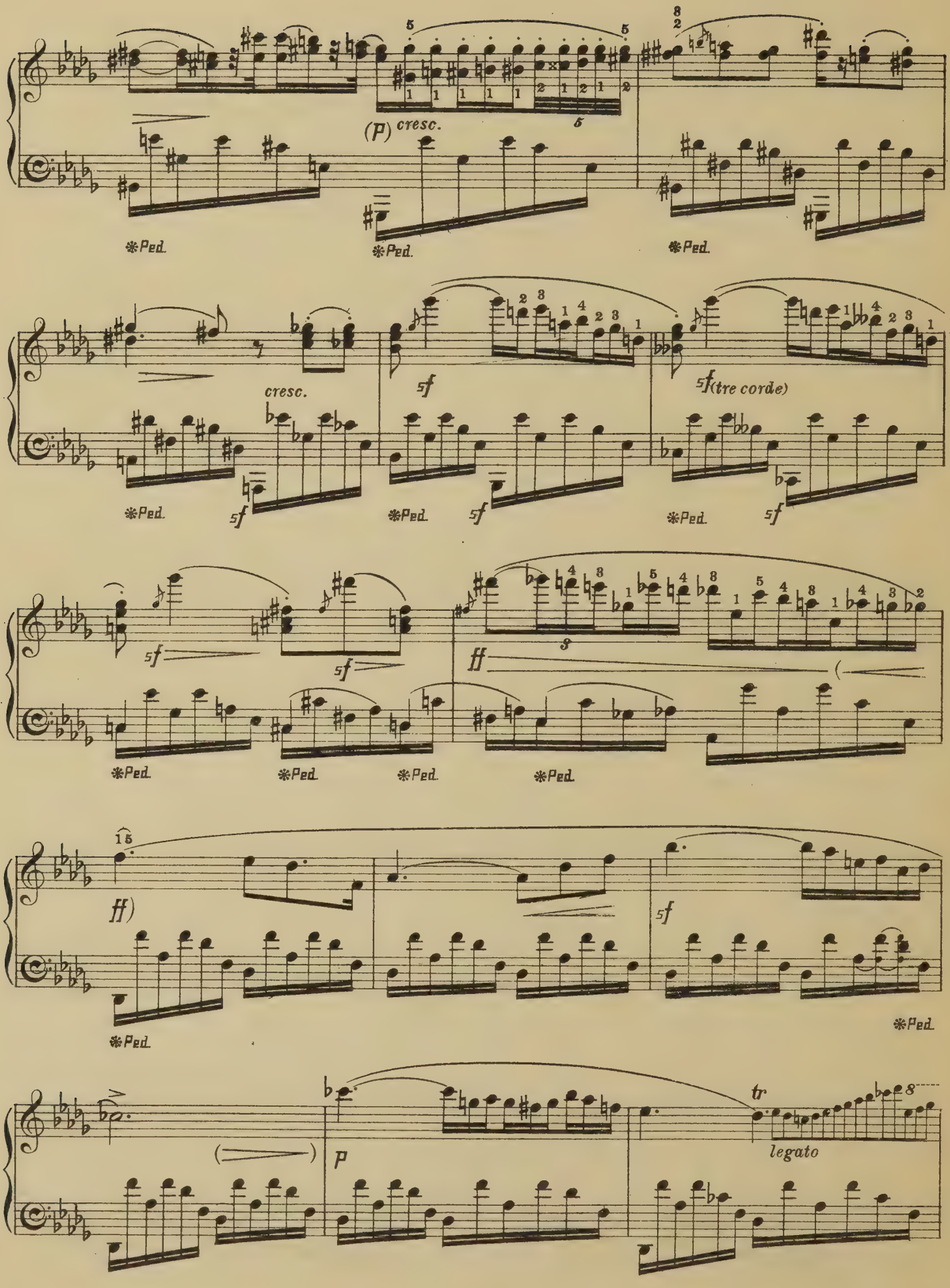
1) Variant:— Tie omitted

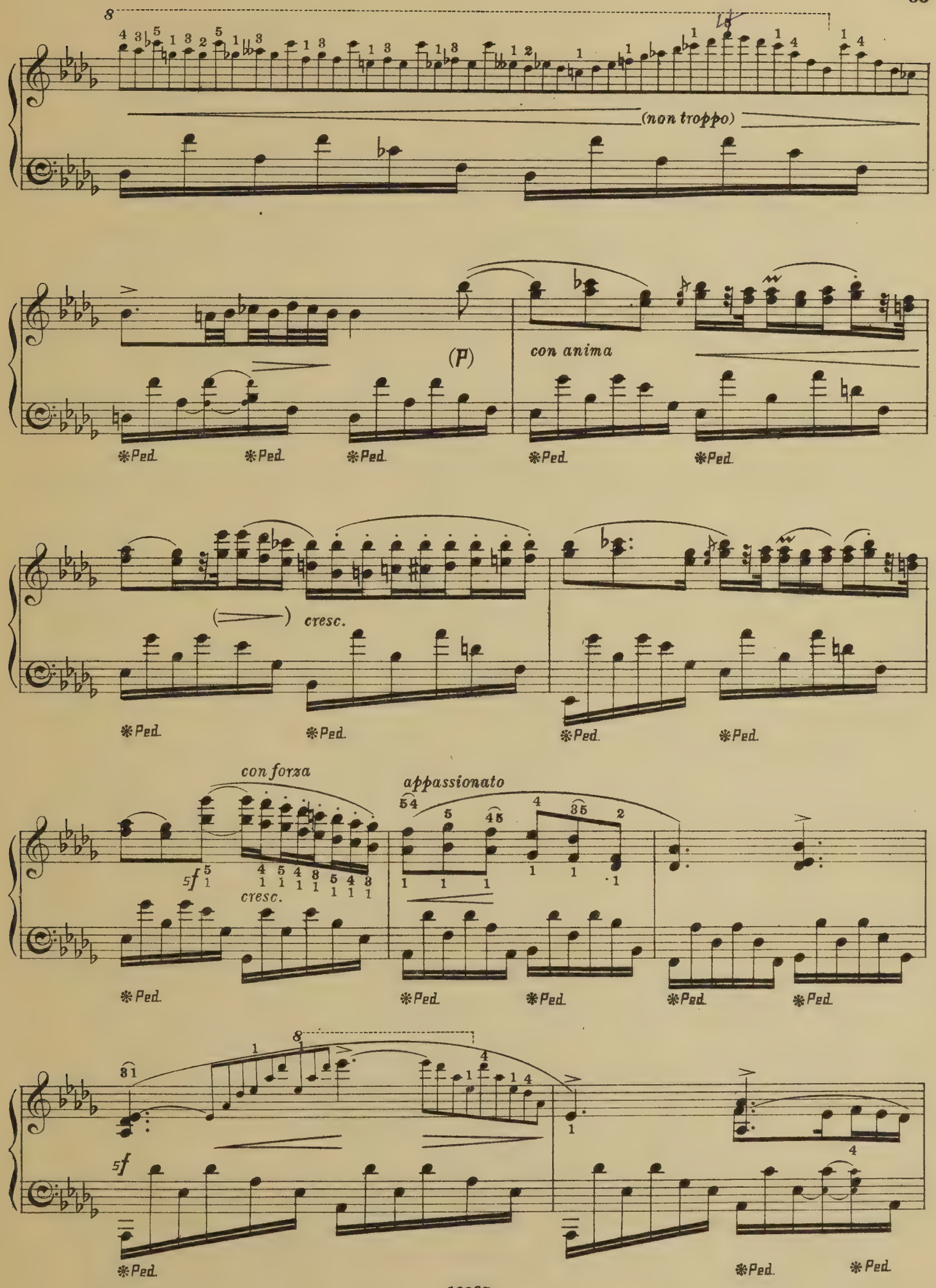


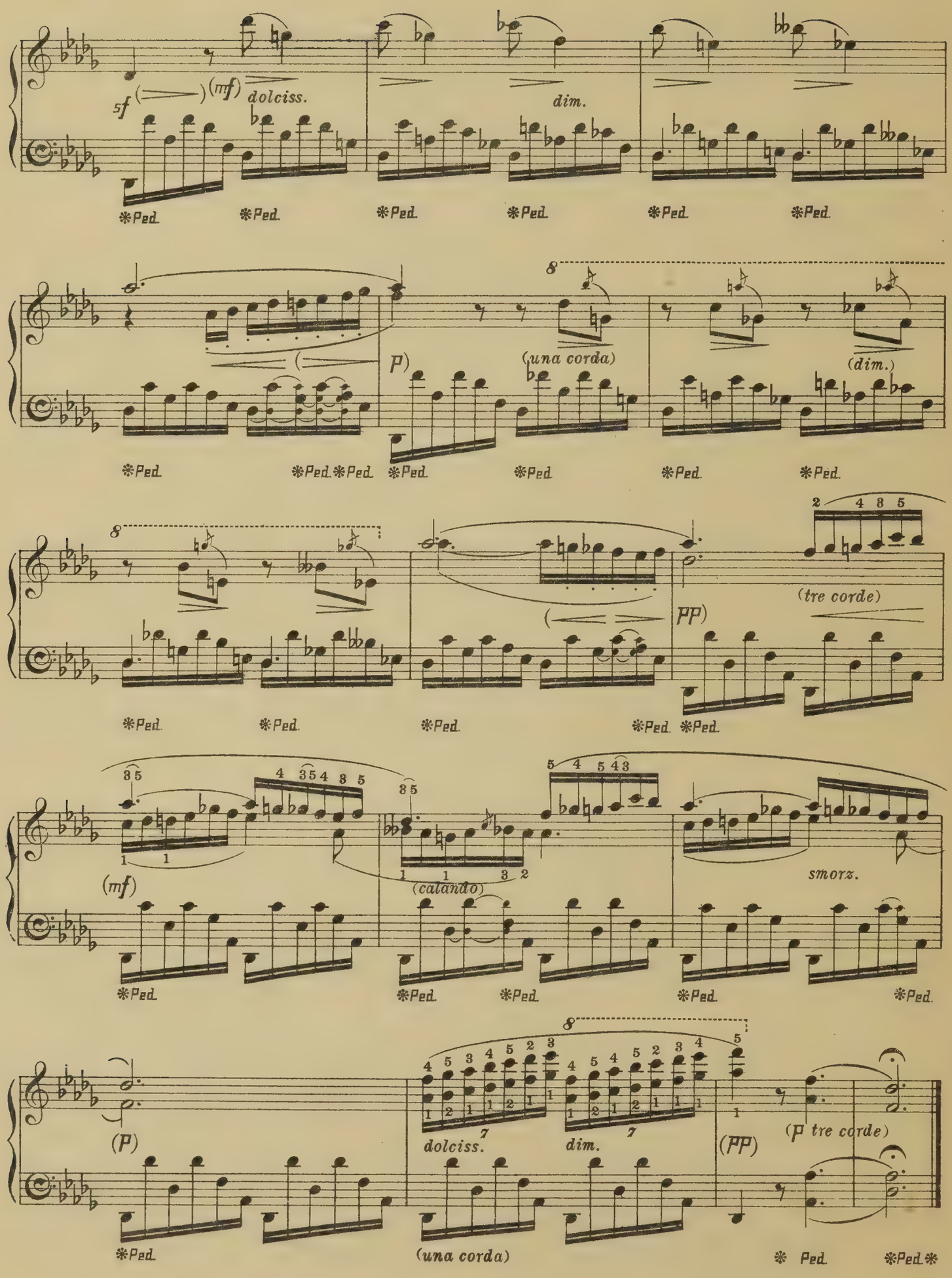
1) Variant:— E♭ instead of D♭ 2) Variant:— E♭ instead of A♭



1) Variant:— R.H. in the rhythm


(p) cresc.
cresc.
sf
sf (tre corde)
ff
ff)
sf
p
tr
legato
Ped.

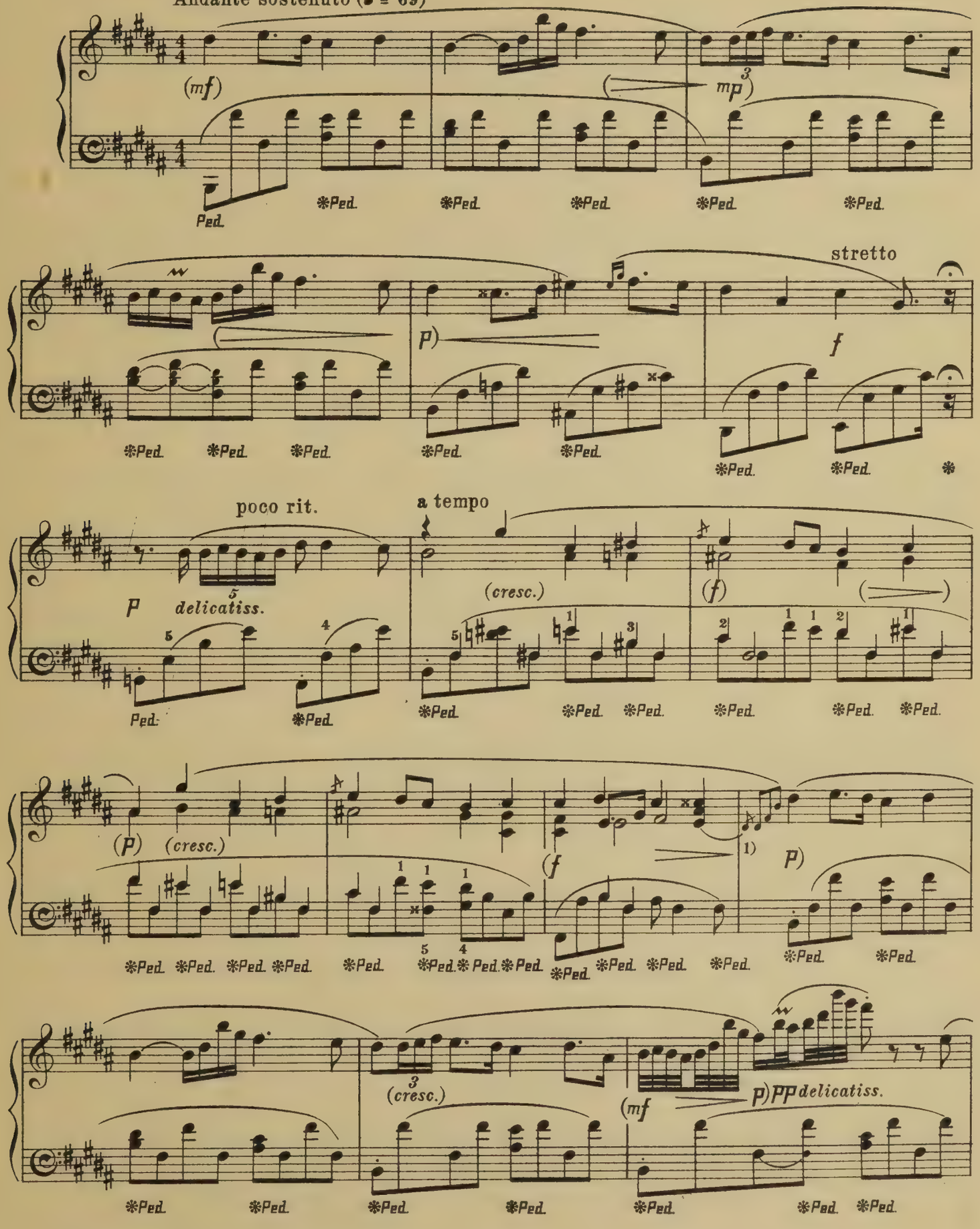

(non troppo)
(P)
con anima
cresc.
con forza
cresc.
appassionato
Ped.


sf
(mf)
dolciss.
dim.
(una corda)
(dim.)
(tre corde)
(mf)
(calando)
smorz.
(p)
dolciss.
dim.
(pp)
(p tre corde)
(una corda)

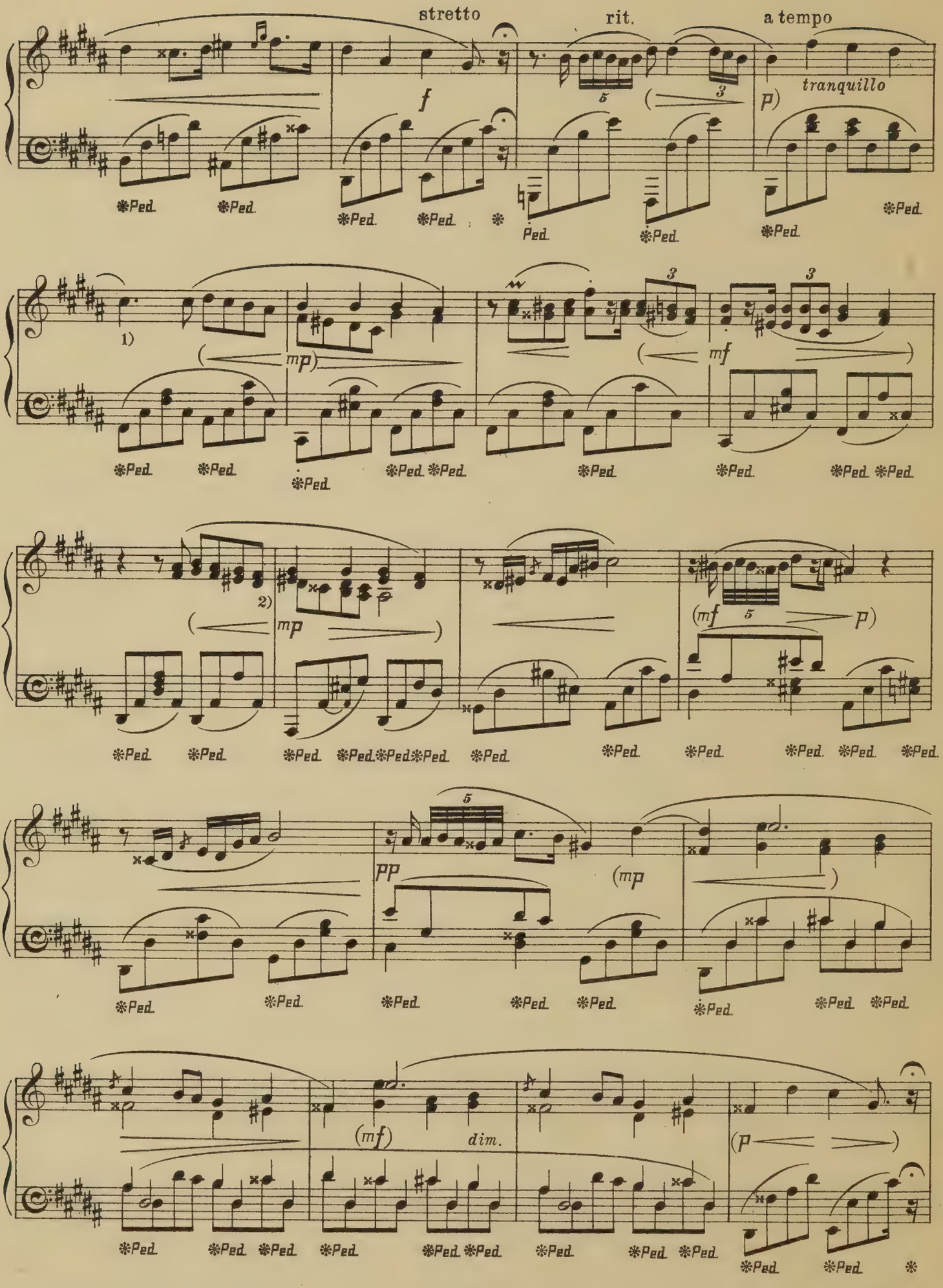
9

[published in 1837]

Op. 32, No. 1, dedicated to
the Baroness von Billing

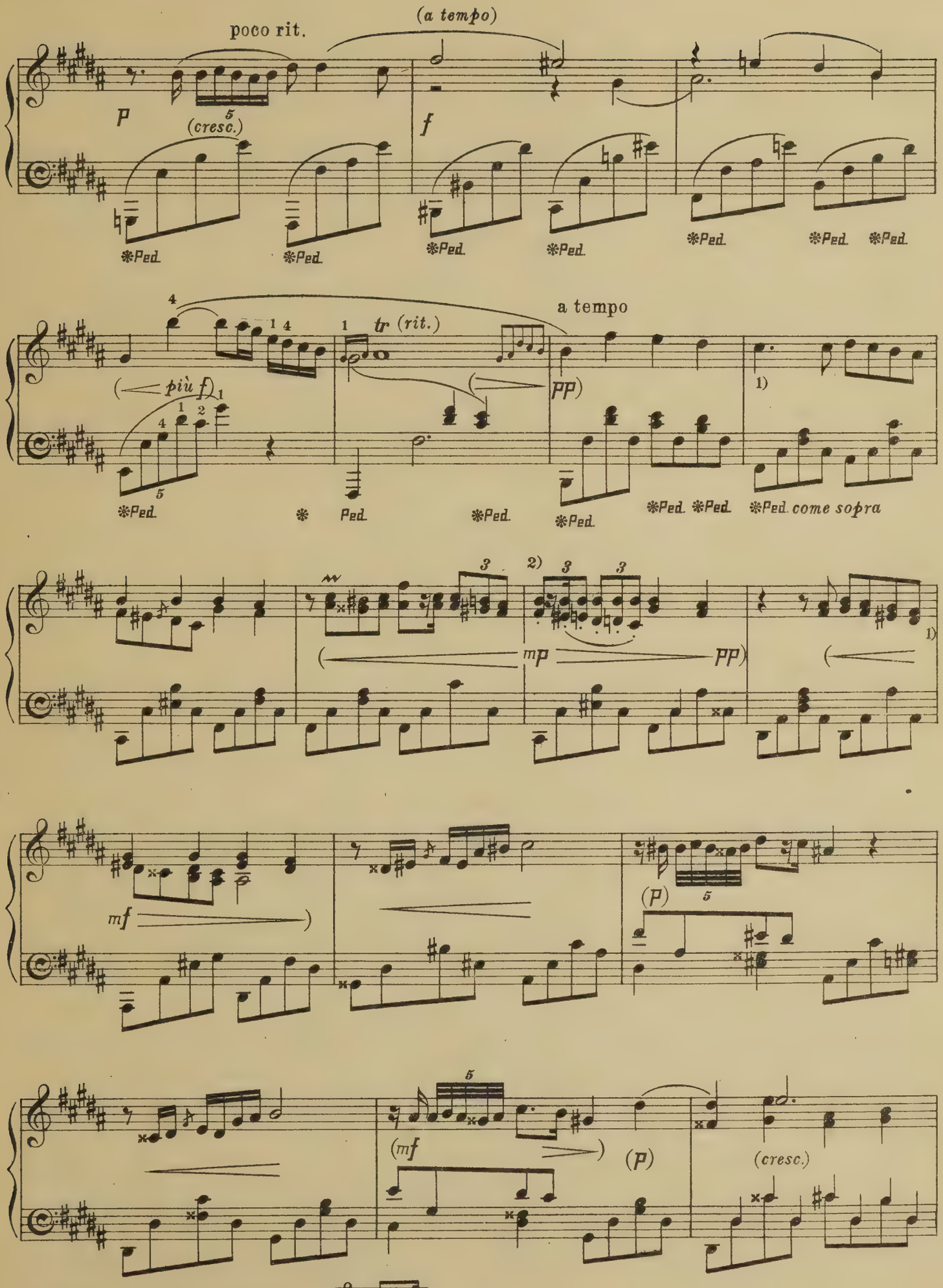


1) ♪ with the bass note

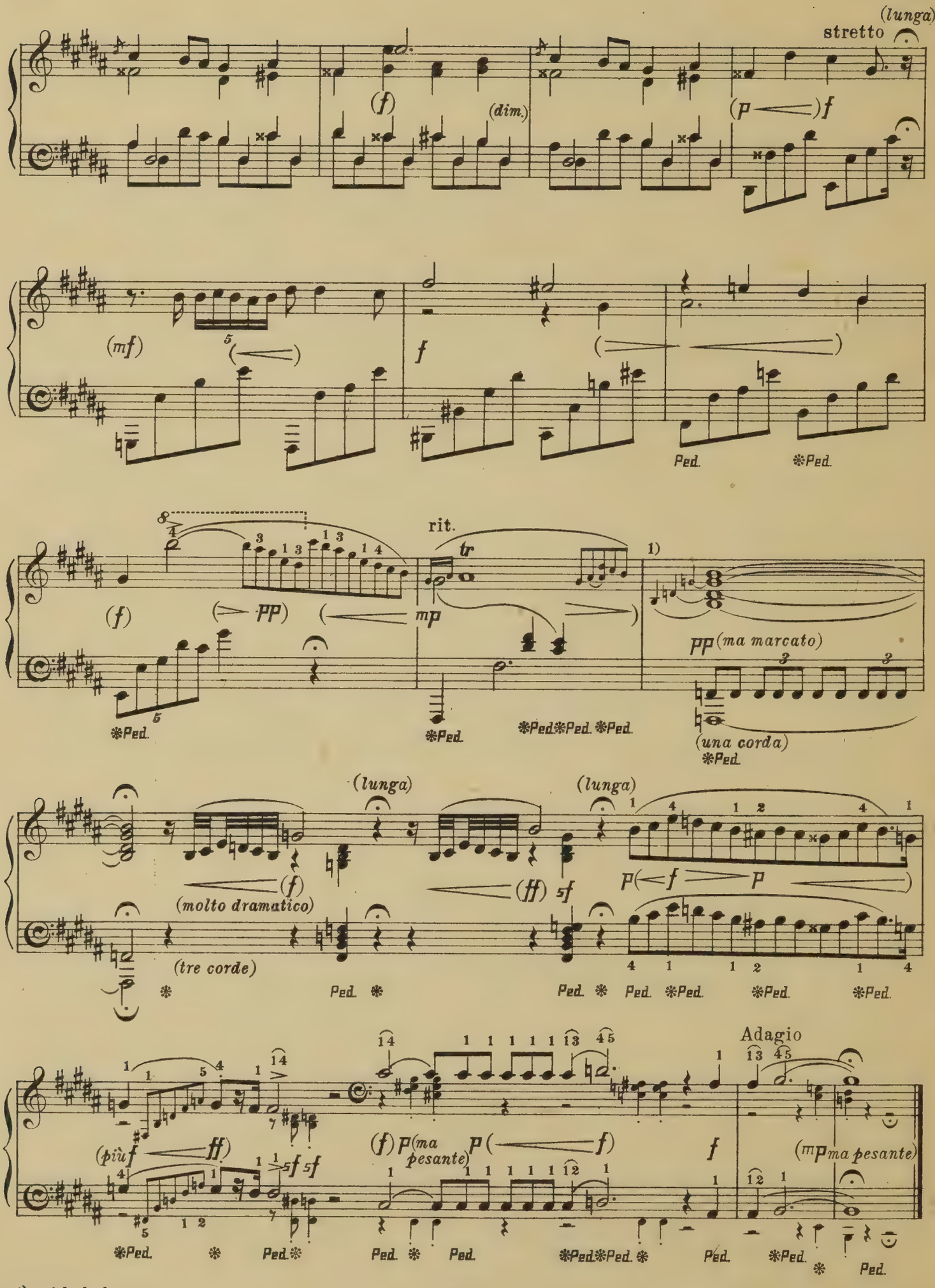


1) Variant:— 𝅗𝅥 instead of ♩. ♪

2) Variant:— D♯s tied



1) Variant:— as before 2) Variant:—

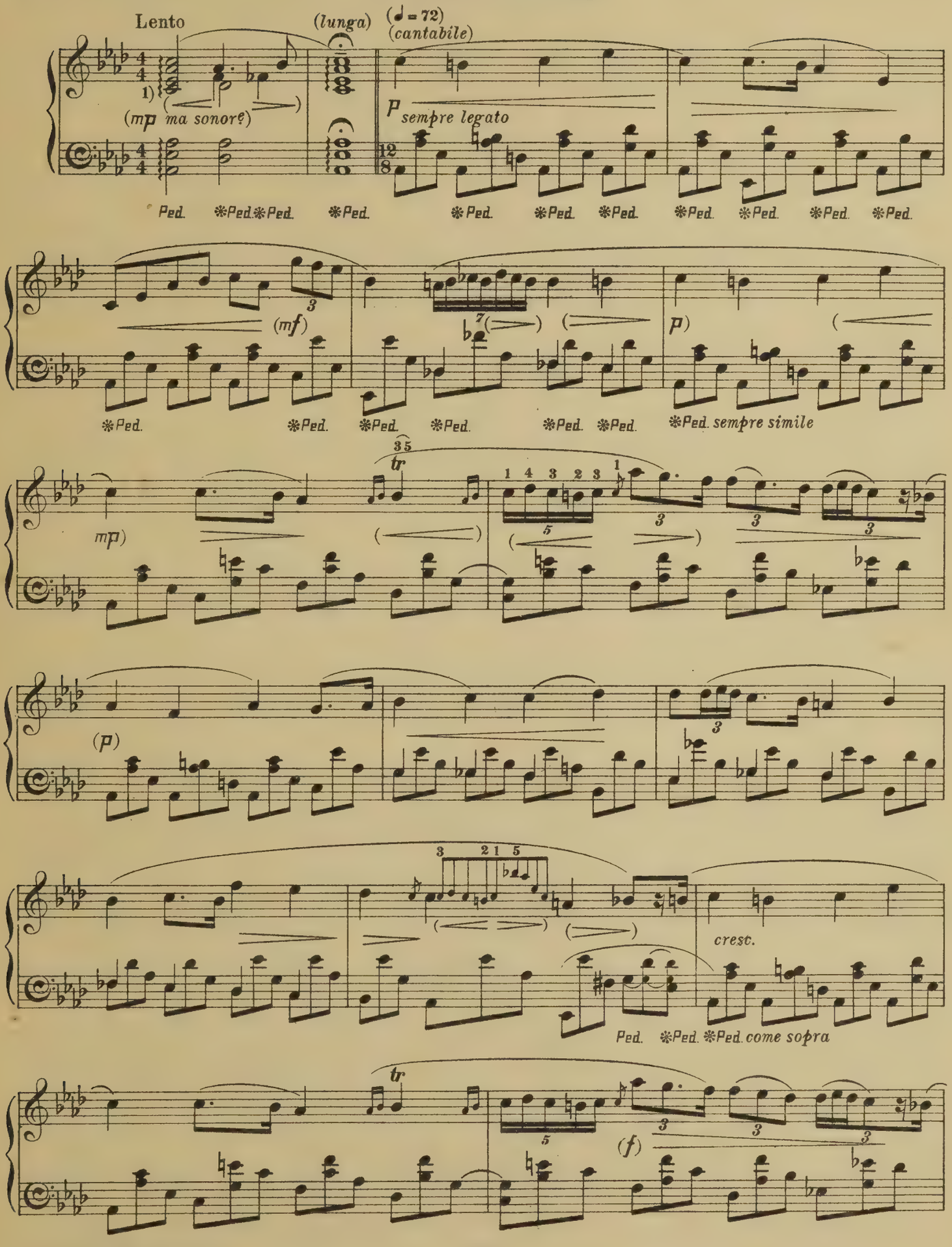


1) with the bass note

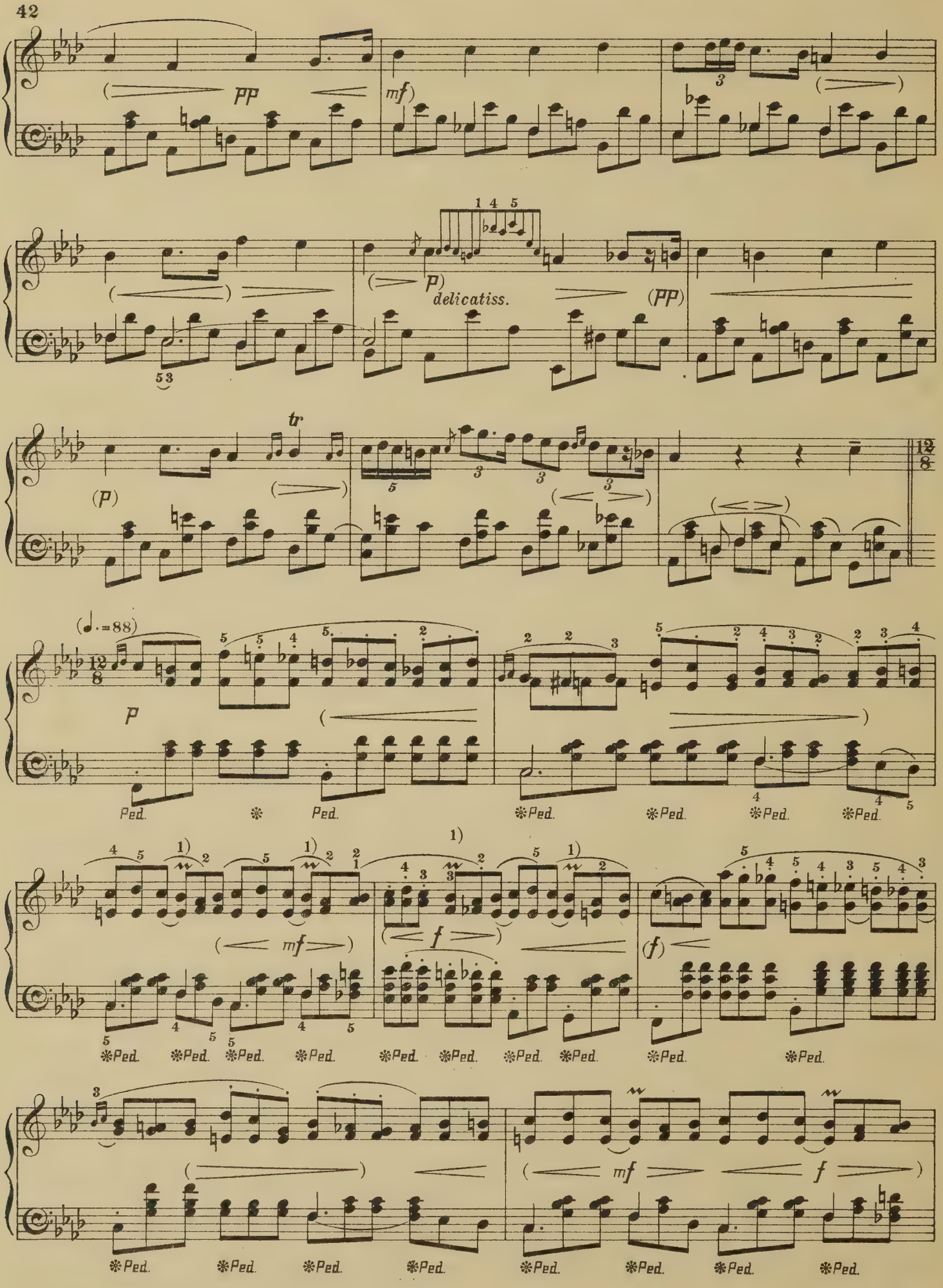
10

[published in 1837]

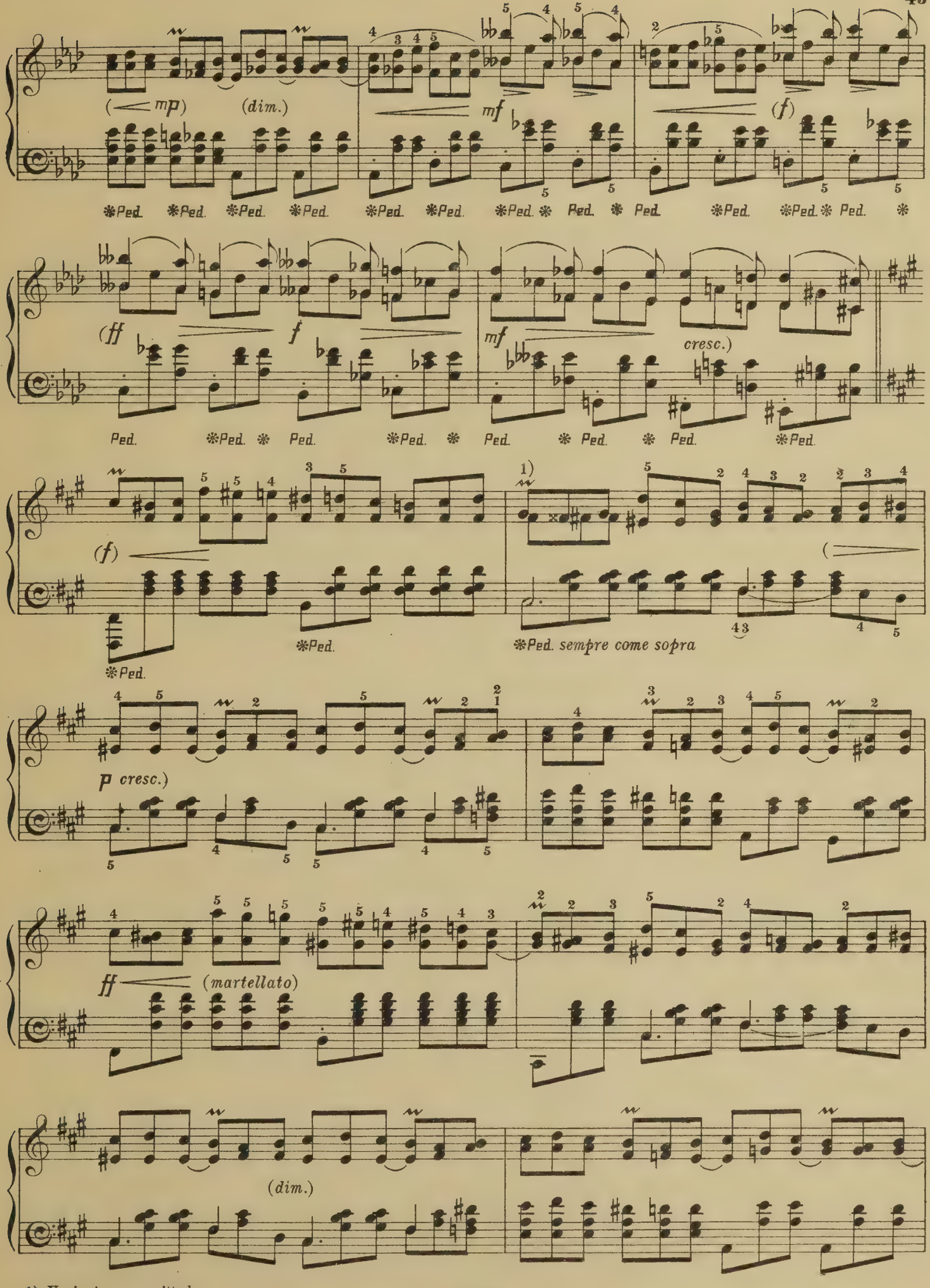
Op. 32, No. 2, dedicated to
the Baroness von Billing



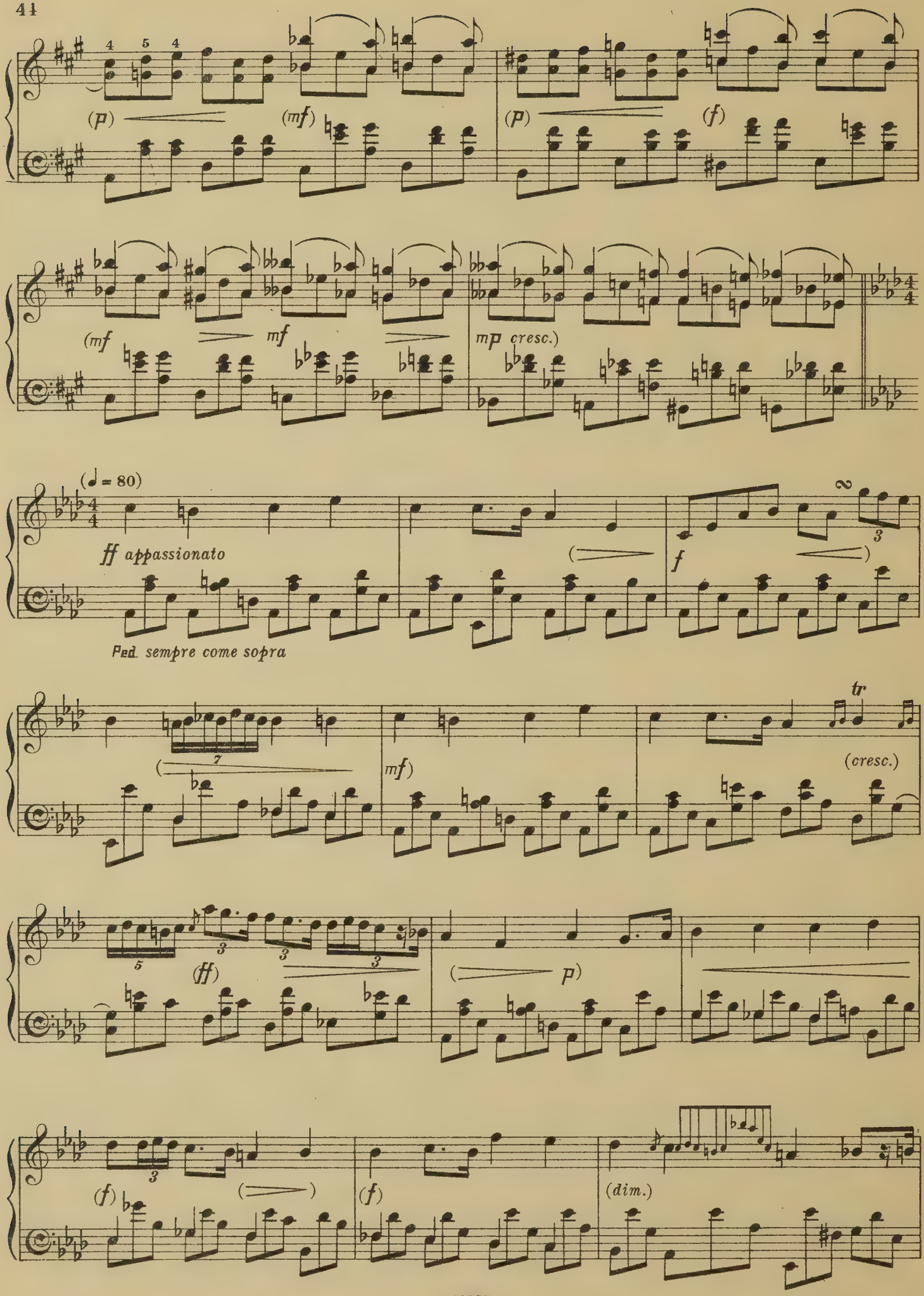
1) Variant:—This C omitted

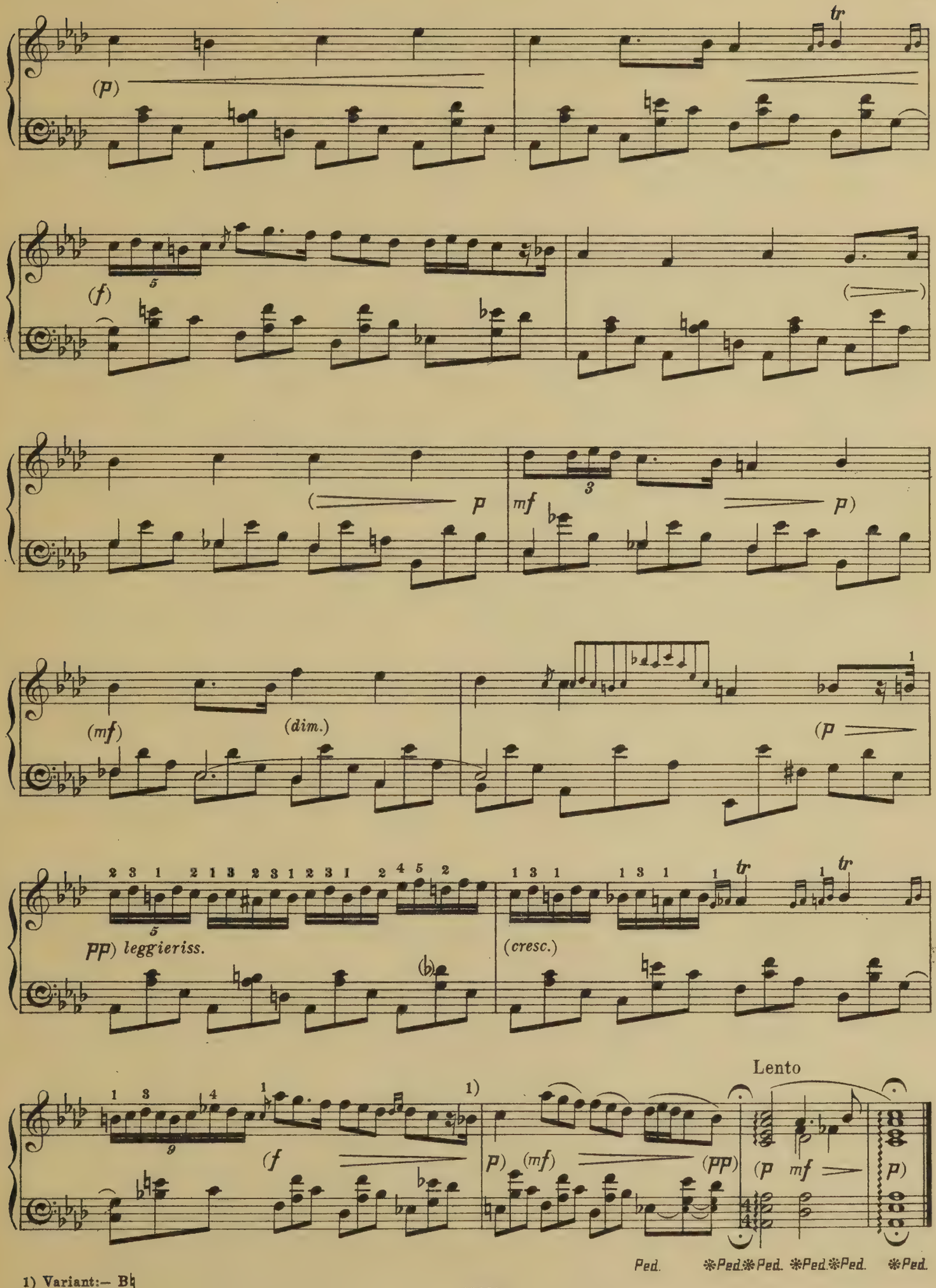


1) Variant:– These four 𝆔's omitted — ♫ ♪ recommended



1) Variant:— ~ omitted

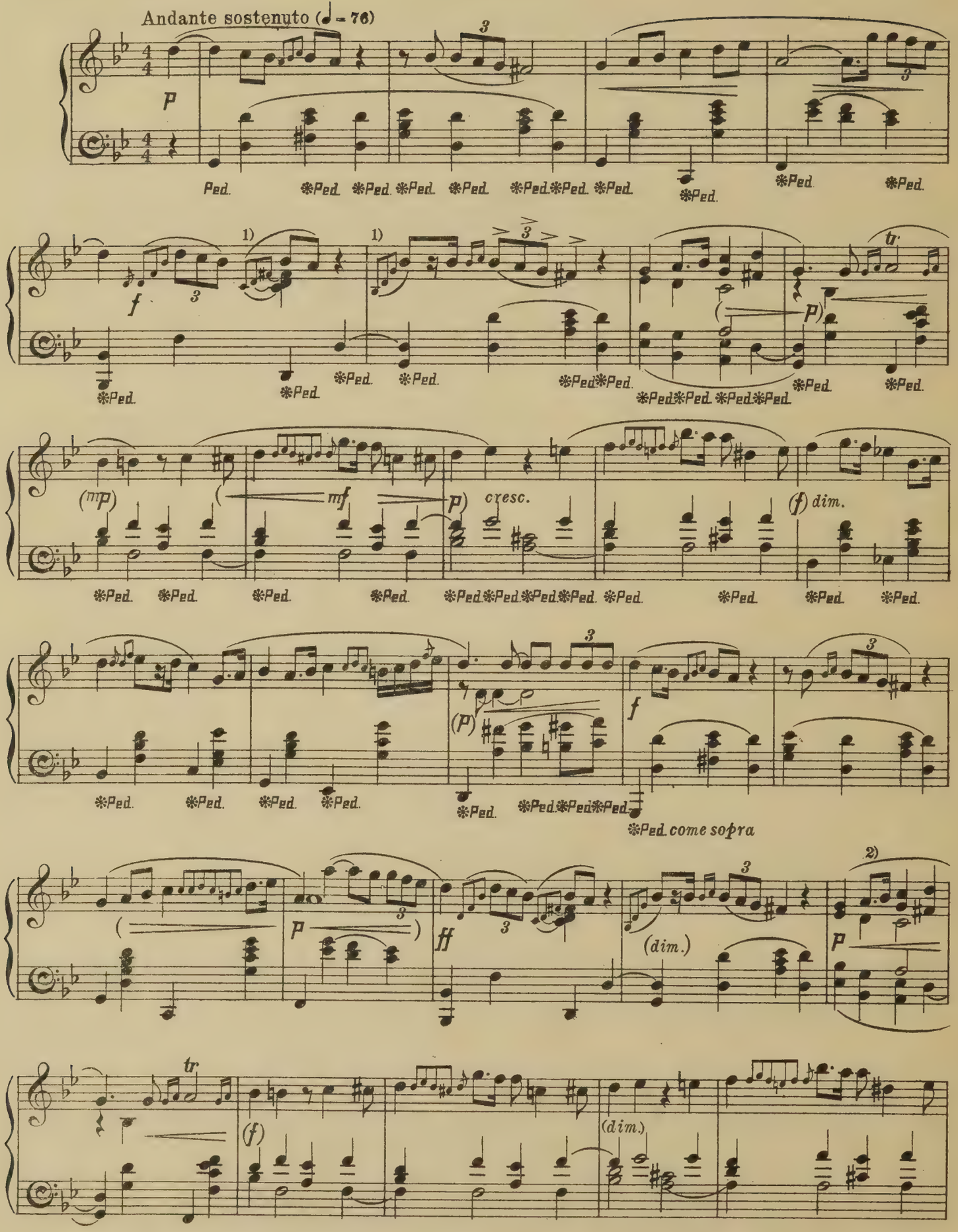

(p)
(mf)
(p)
(f)
(mf
mf
mp cresc.)
(♩ = 80)
ff appassionato
Ped. sempre come sopra
f
tr
(cresc.)
mf)
(ff)
p)
(f)
(f)
(dim.)


(p)
tr
(f)
(p
mf
p)
(mf)
(dim.)
(p
pp) leggieriss.
(cresc.)
tr
tr
Lento
(f
p) (mf)
(pp)
(p mf
p)
Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped.

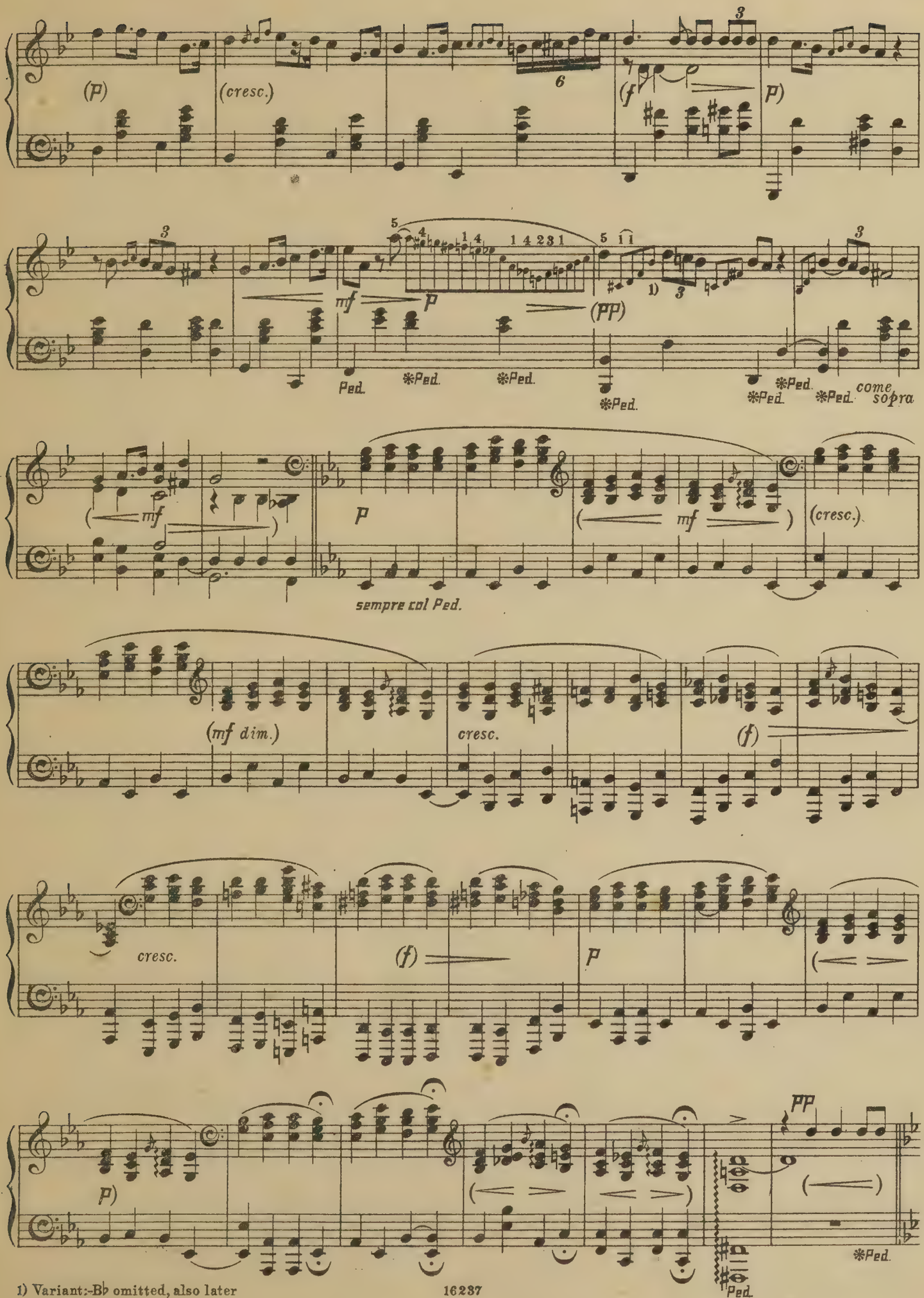
1) Variant:– B♮

11

[published in 1840] Op. 37, No. 1

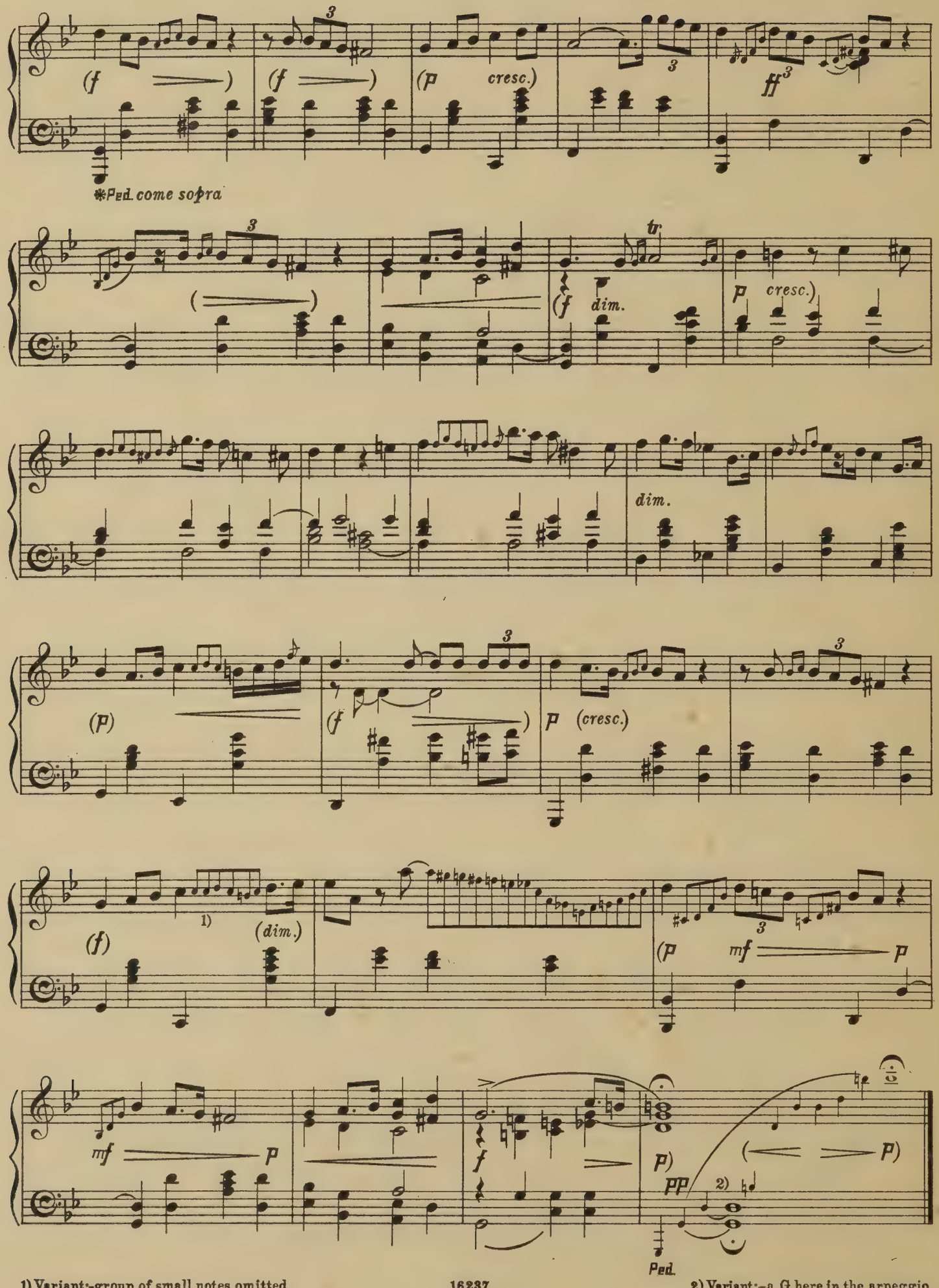


1) with the bass note 2) Variant:- ♫



1) Variant:-B♭ omitted, also later

D

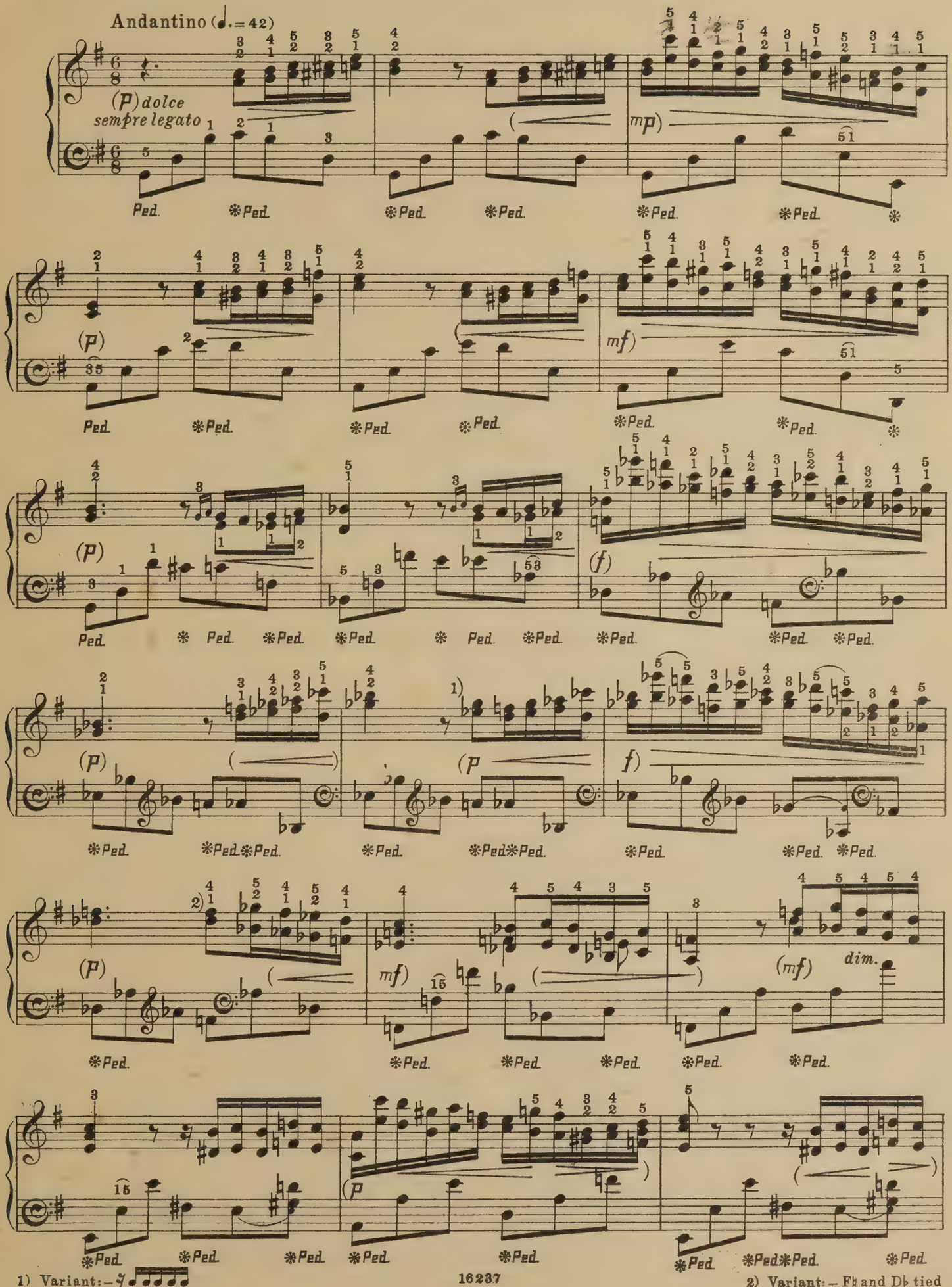


1) Variant:-group of small notes omitted

2) Variant:-a G here in the arpeggio

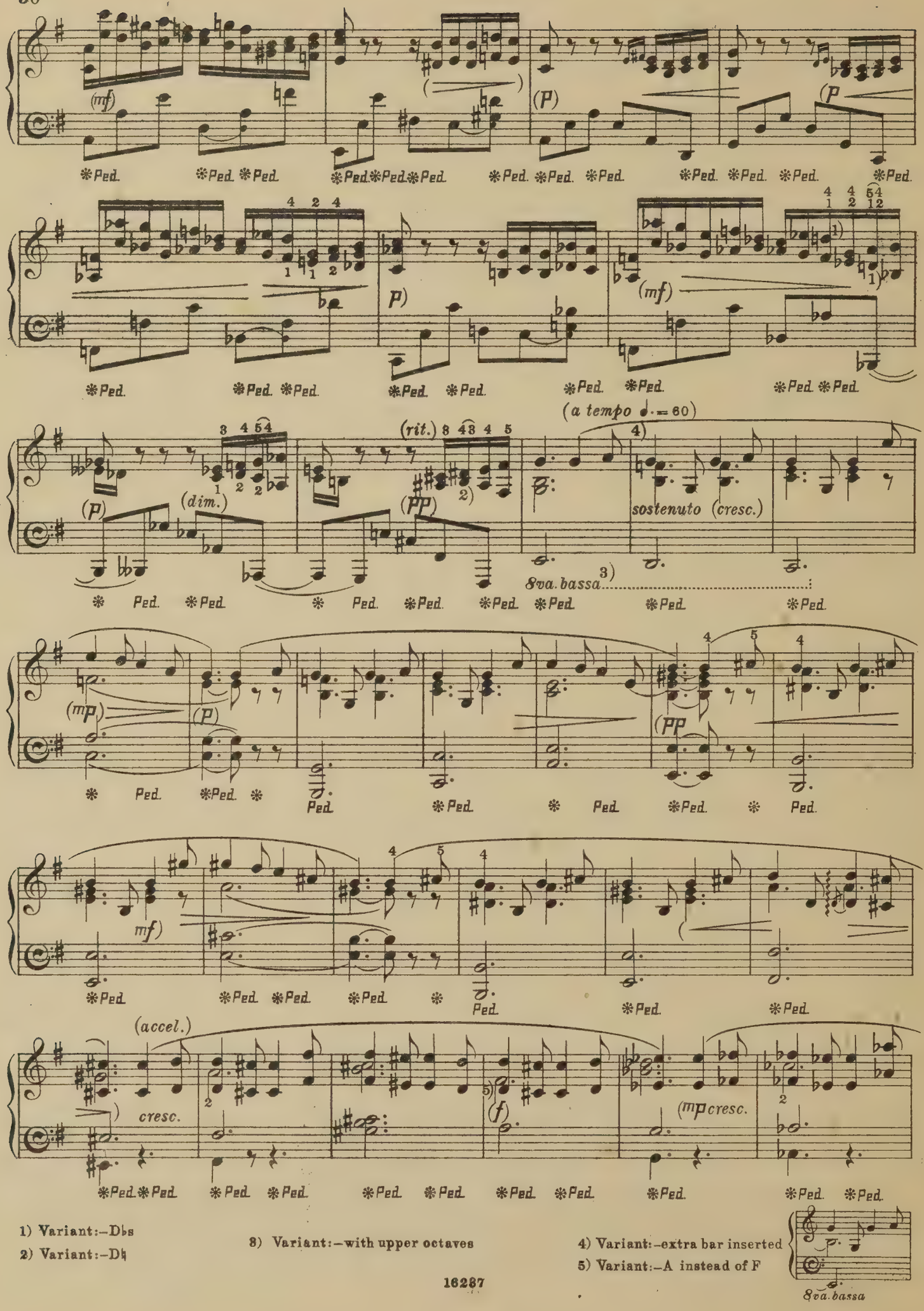
[published in 1840]

Op. 37, No. 2



1) Variant:–

2) Variant:– F♮ and D♭ tied



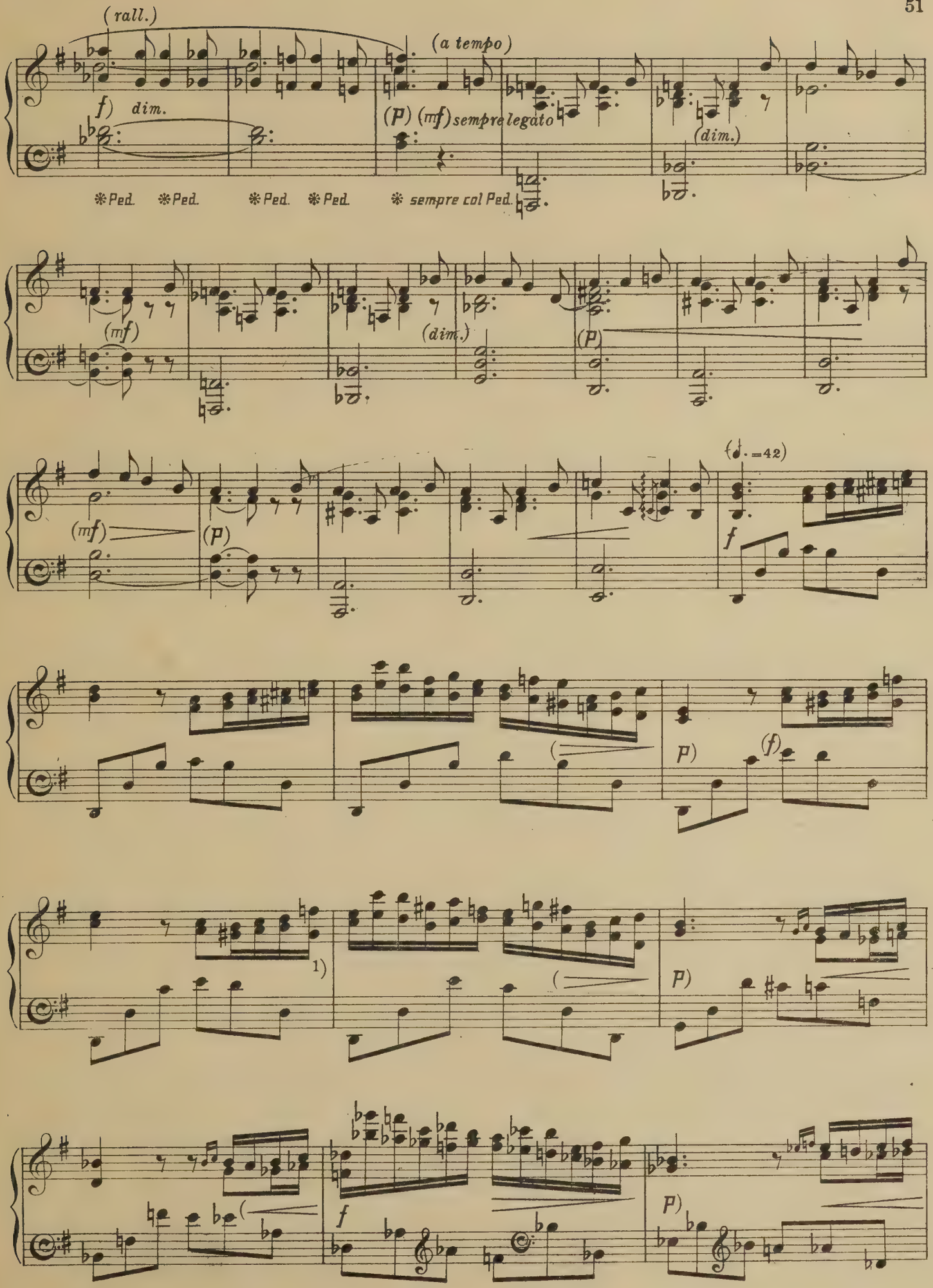
1) Variant:—D♭s

2) Variant:—D♮

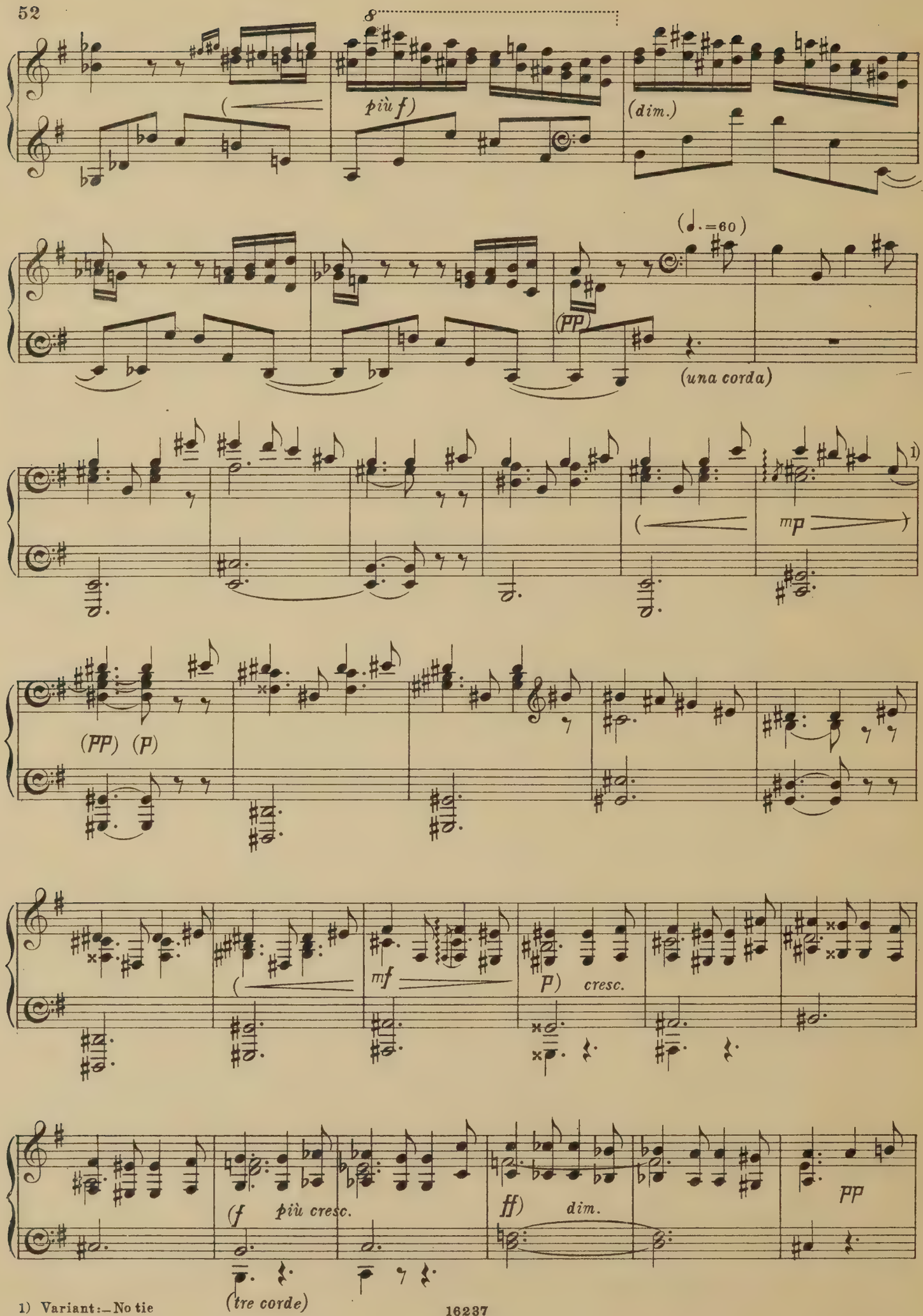
3) Variant:—with upper octaves

4) Variant:—extra bar inserted

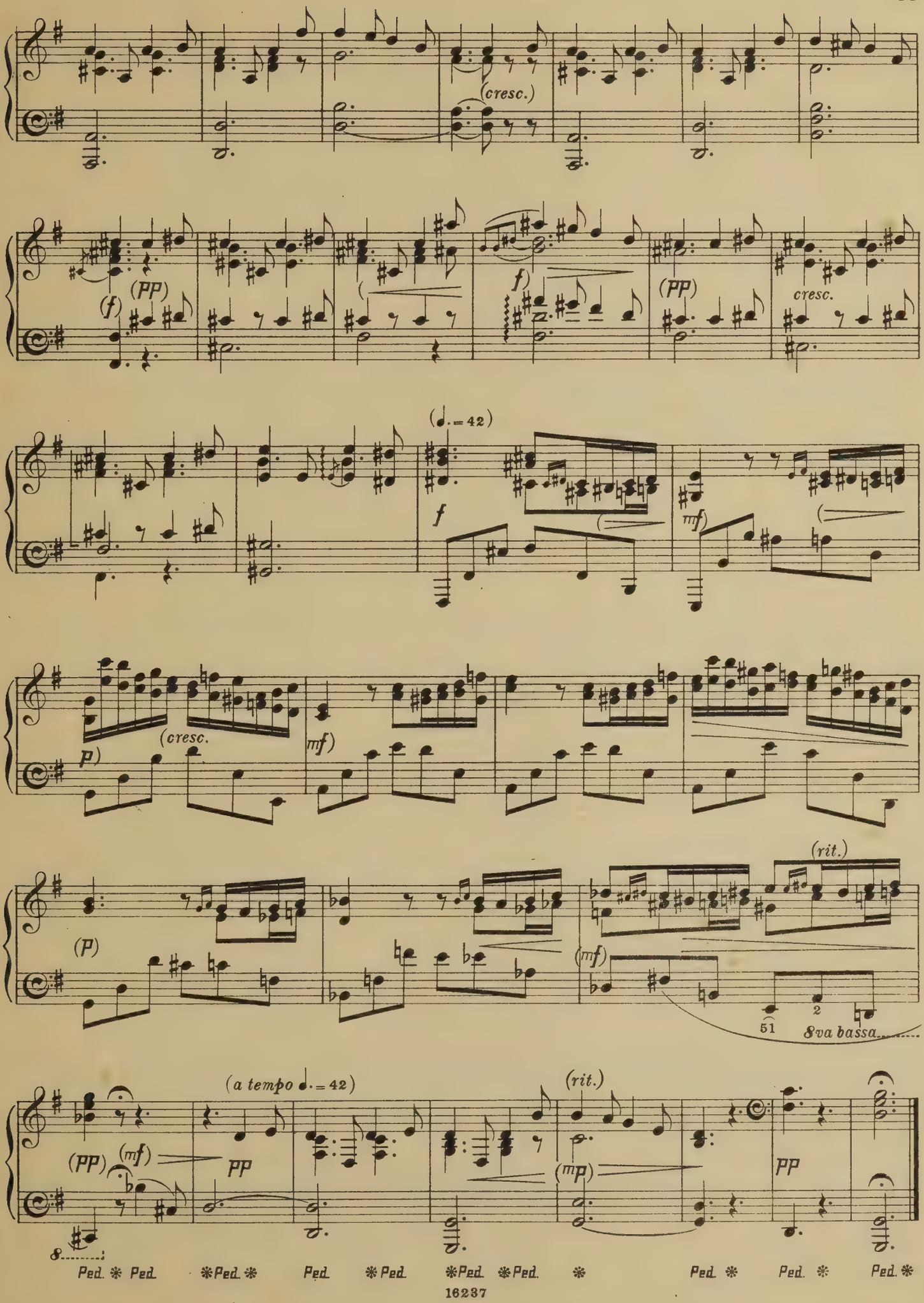
5) Variant:—A instead of F



1) Variant:—D instead of G♯



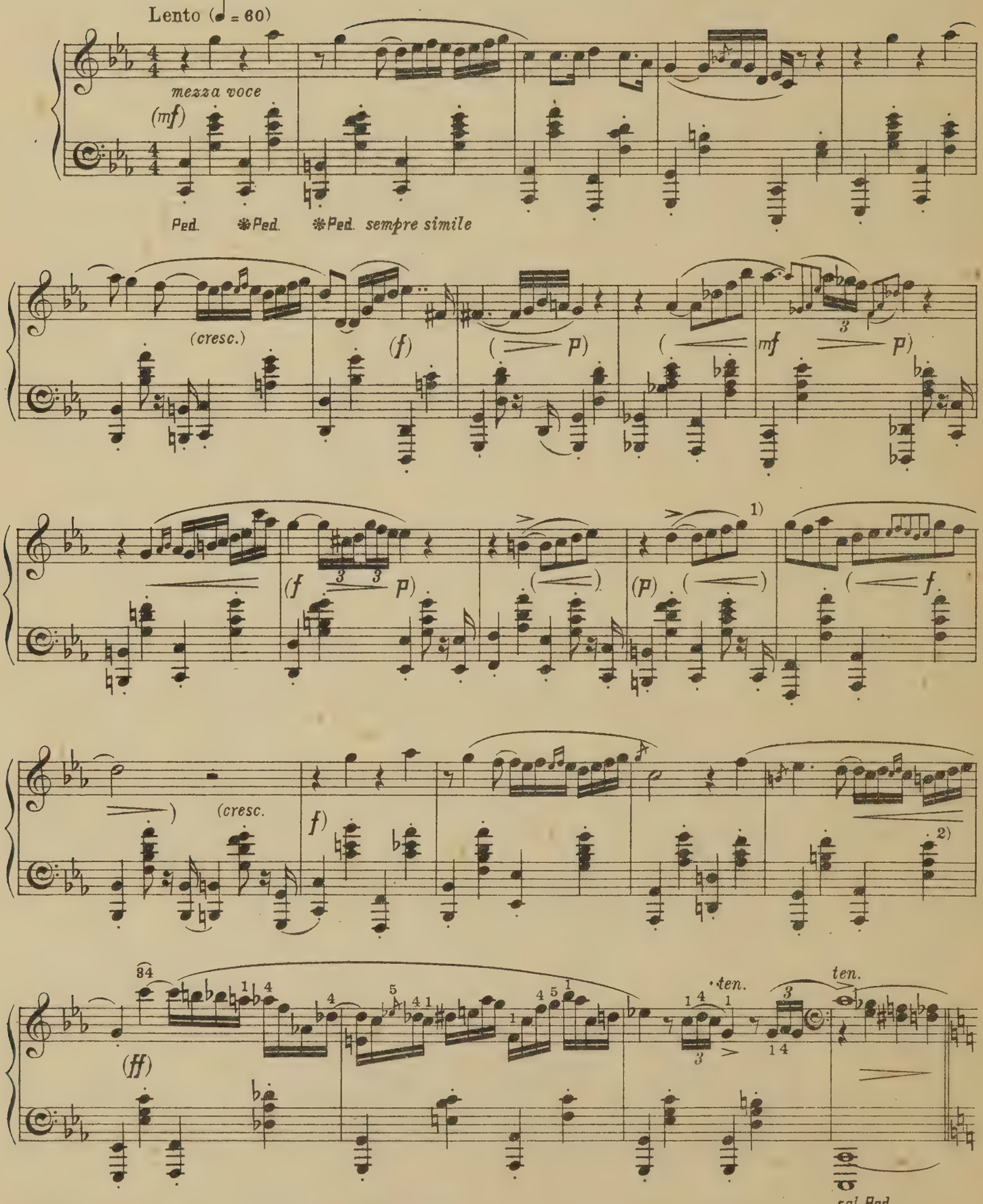
1) Variant:—No tie


(cresc.)
(f)
(pp)
f
(pp)
cresc.
(♩.=42)
f
mf)
(cresc.
p)
mf)
(p)
(rit.)
(mf)
51
2
8va bassa
(a tempo ♩.=42)
(pp)
(mf)
pp
(rit.)
(mp)
pp
8
Ped. * Ped. *Ped. * Ped. *Ped. *Ped. *Ped. * Ped. * Ped. * Ped. *

13

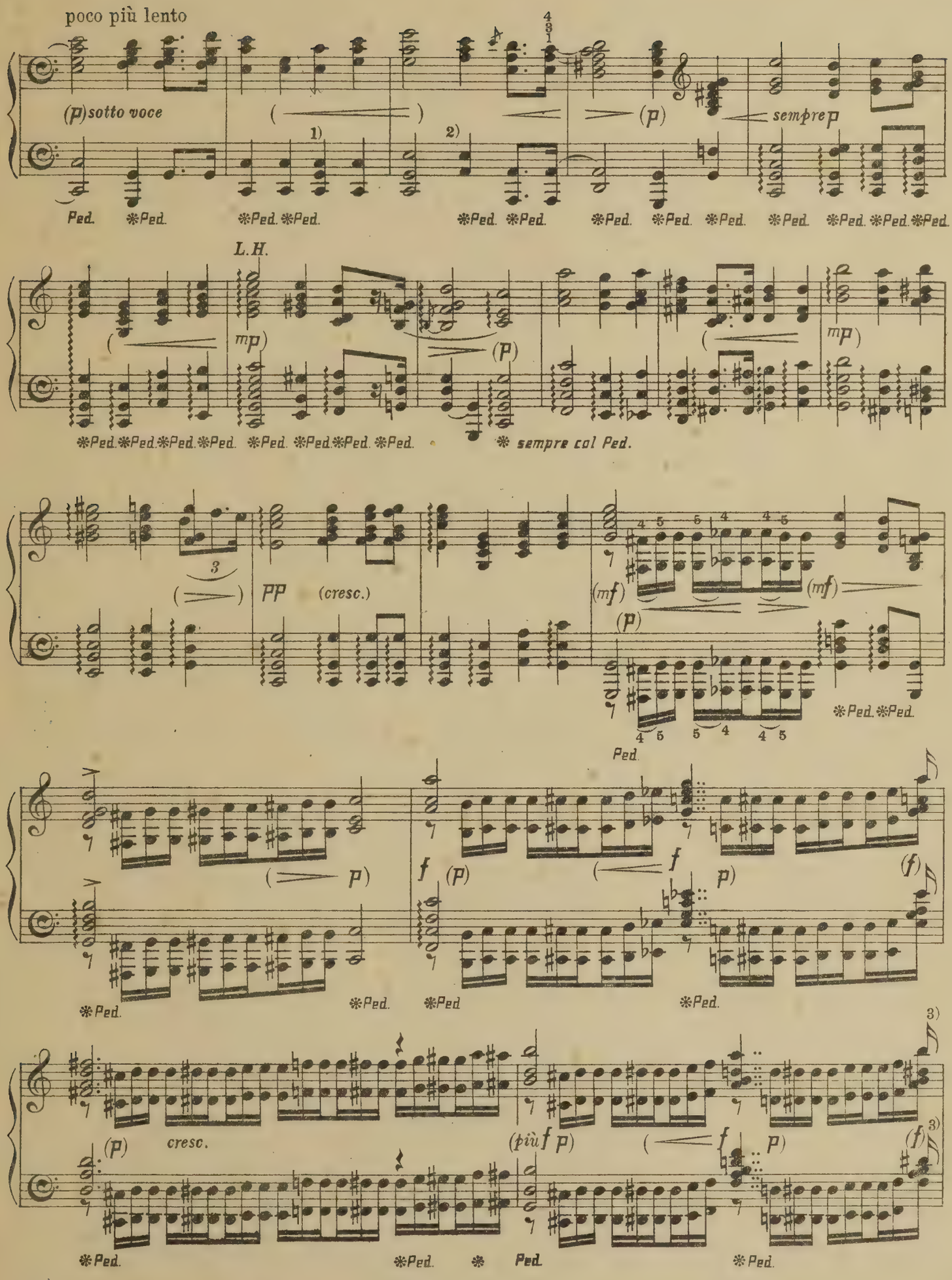
[published in 1842]

Op. 48, No. 1, dedicated to
Fräulein Laura Duperré

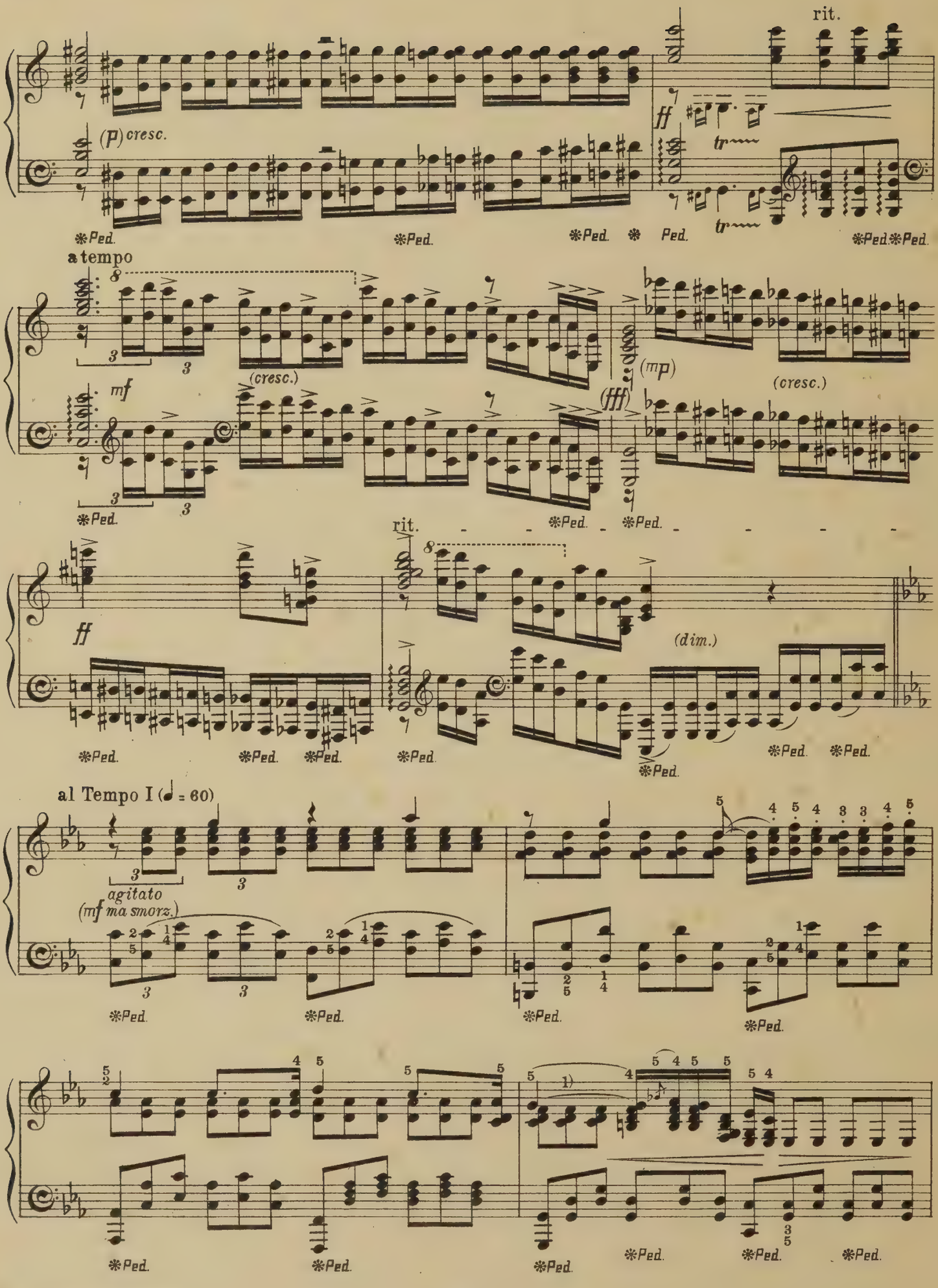


1) Variant:- the Gs tied

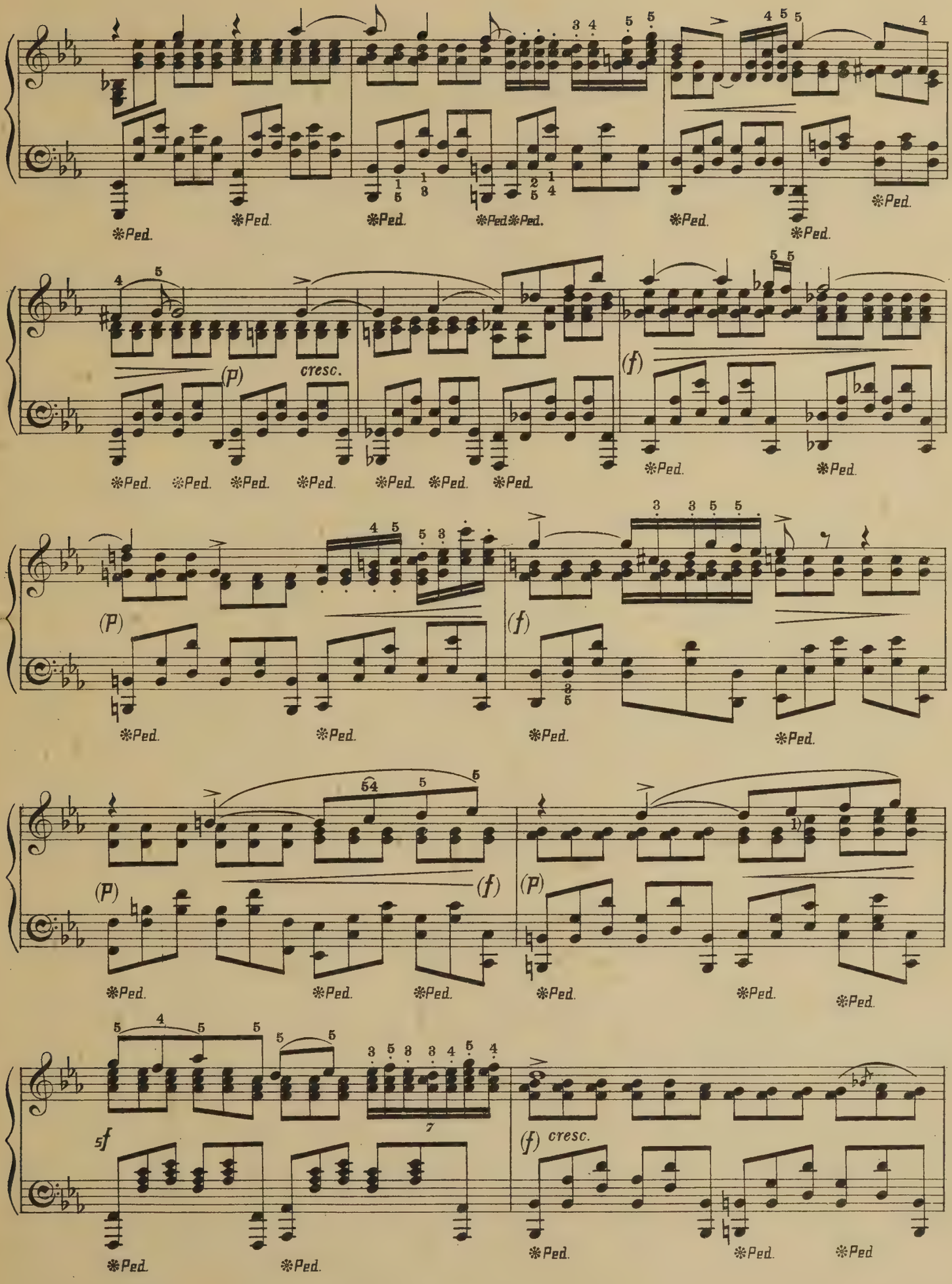
2) Variant:- a C in this chord



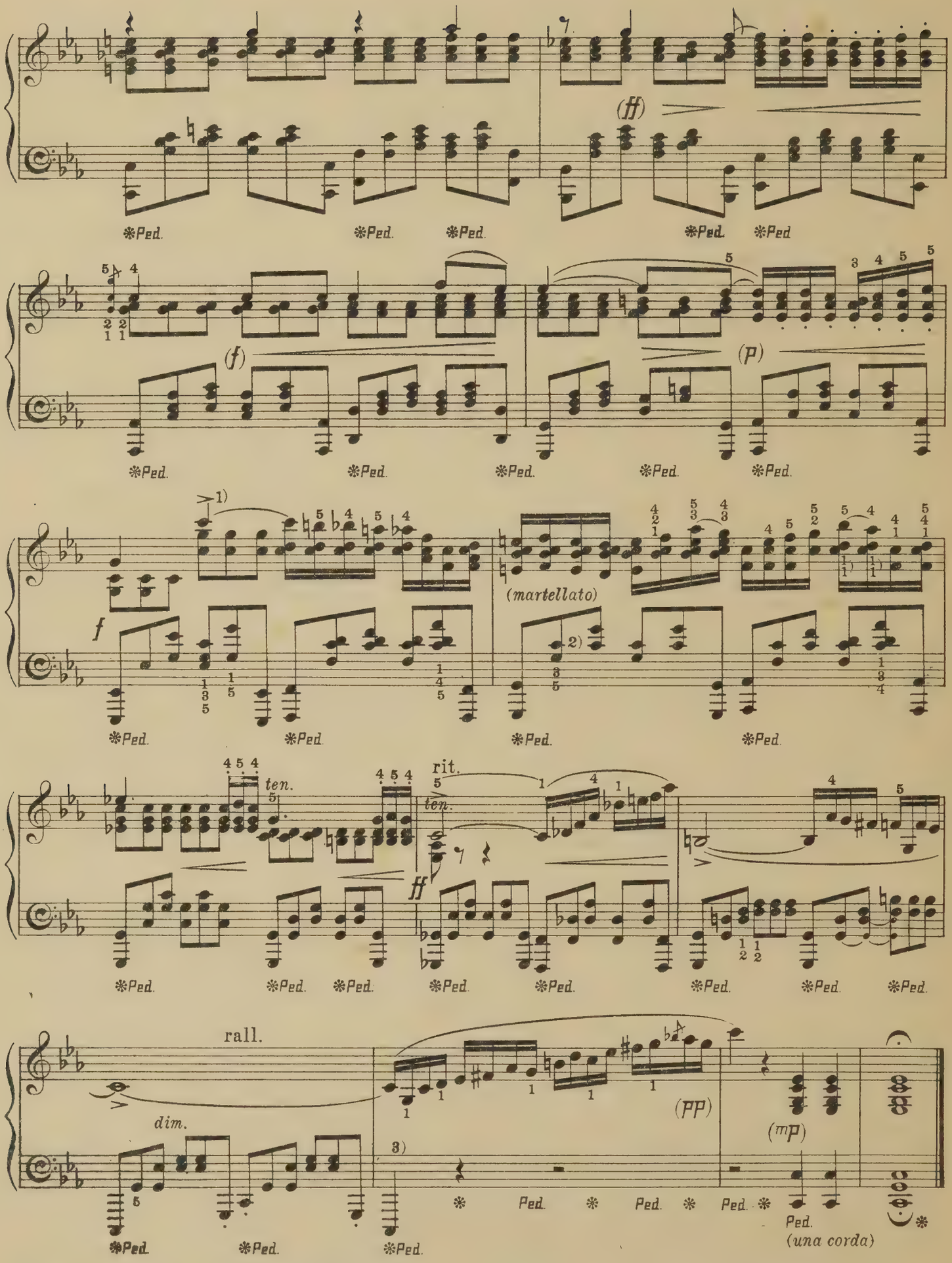
1) Variant:- G omitted 2) Variant:- a C in *L.H.* chord 3) Variant:- Dis: also extra F in *L.H.*



1) Variant:- tie omitted



1) Variant:- C omitted

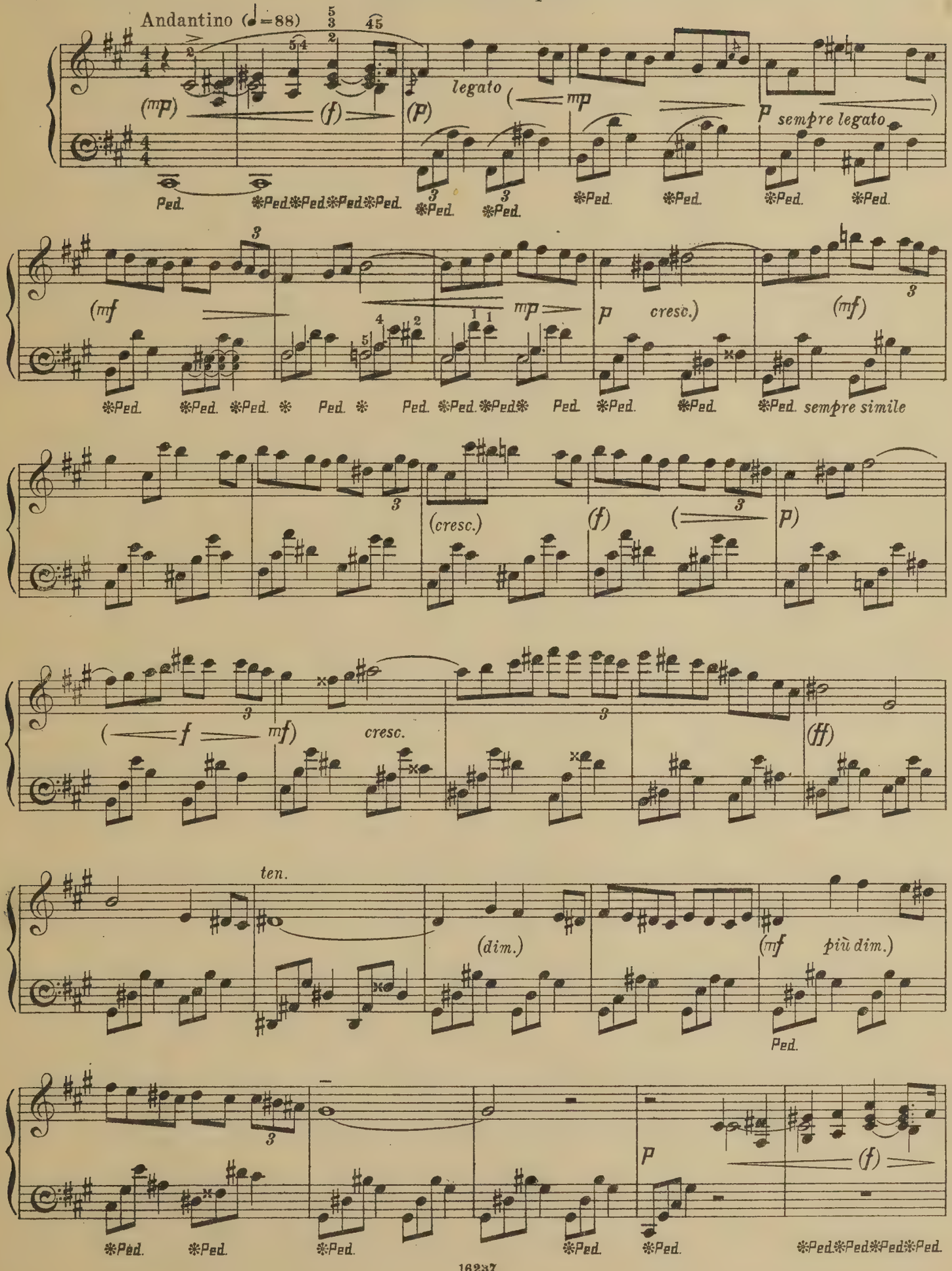


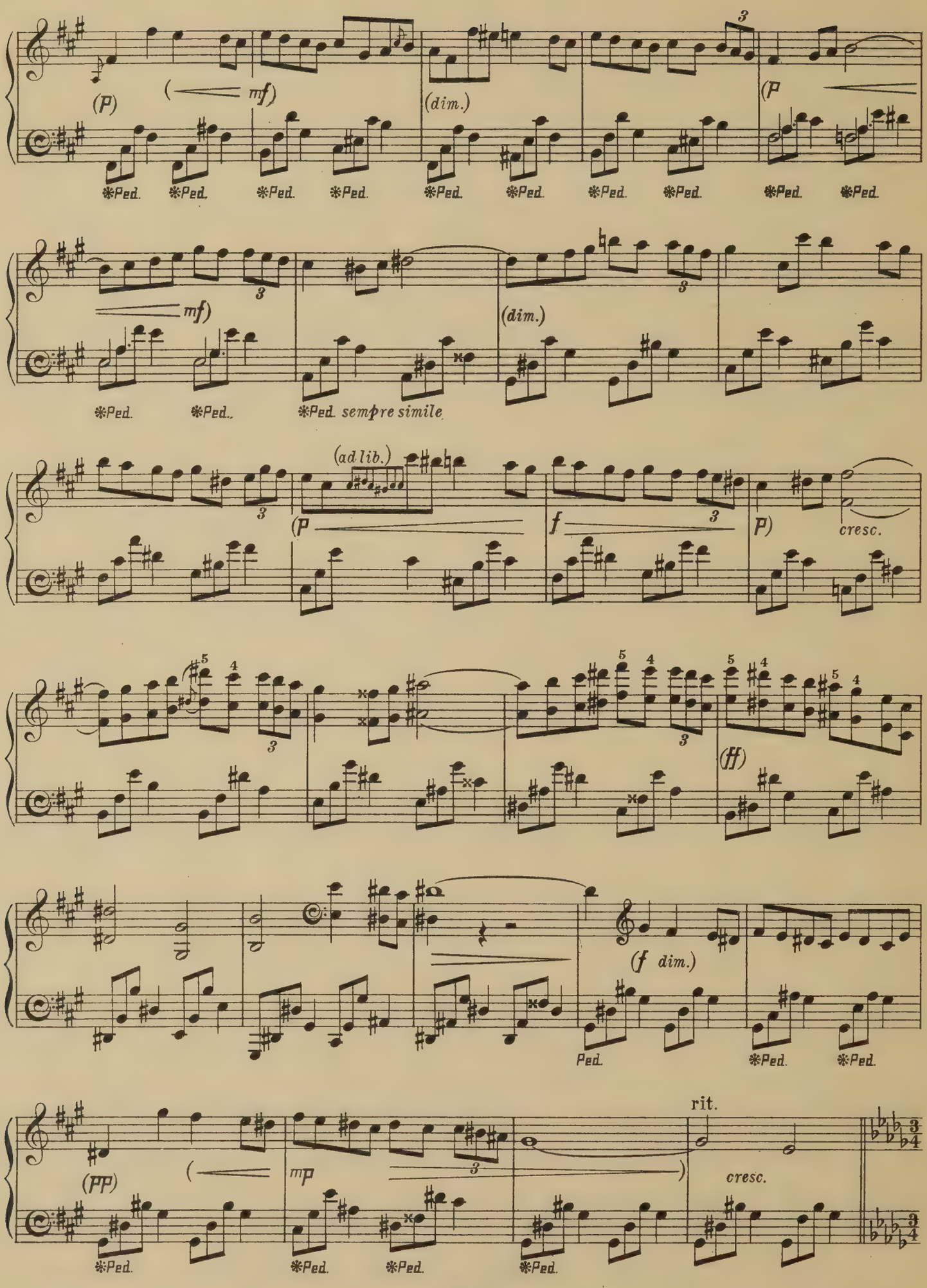
1) Variant:- tie omitted 2) Variant:- B♭ added here and in the following three chords 3) Variant:- an octave

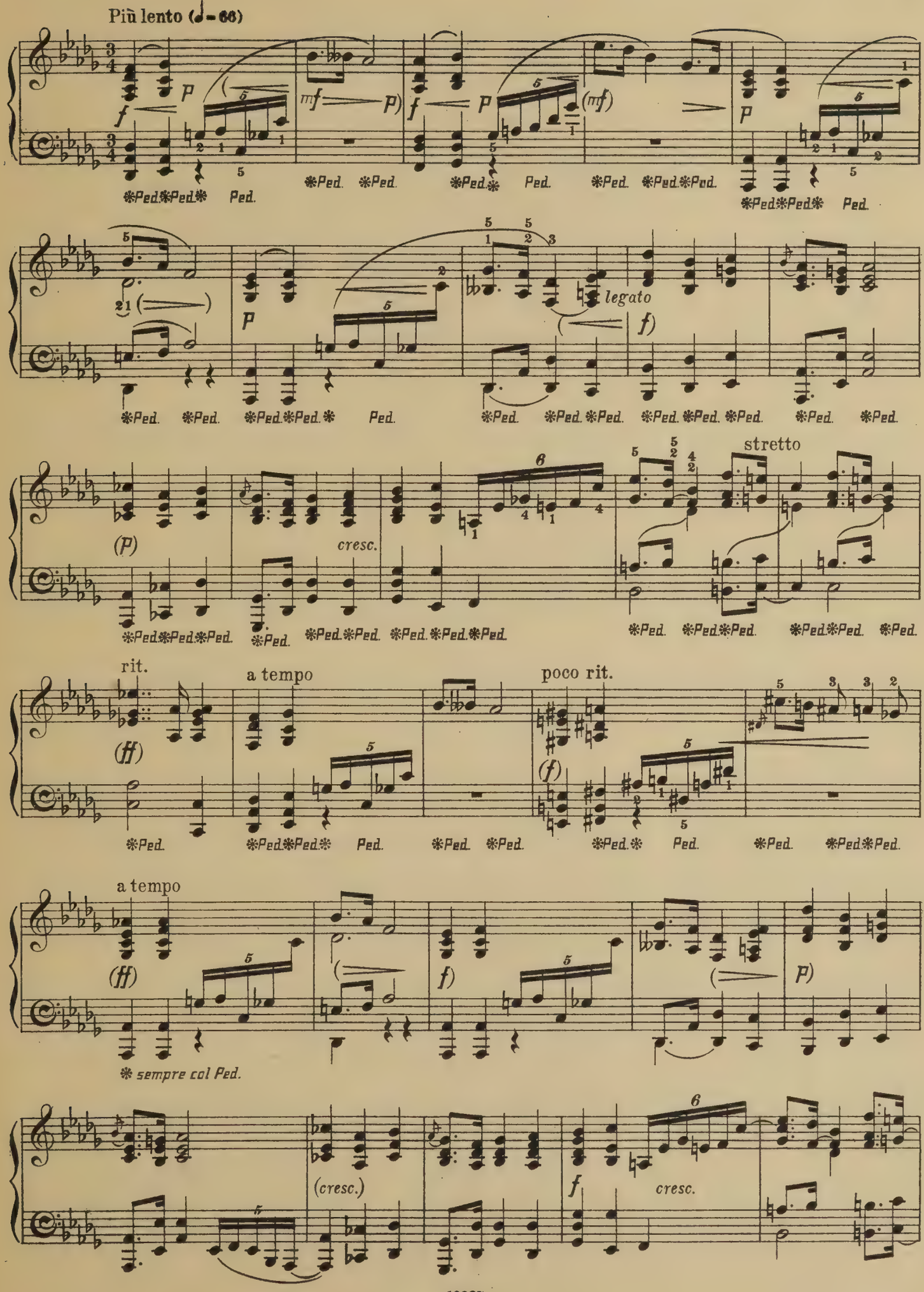
14

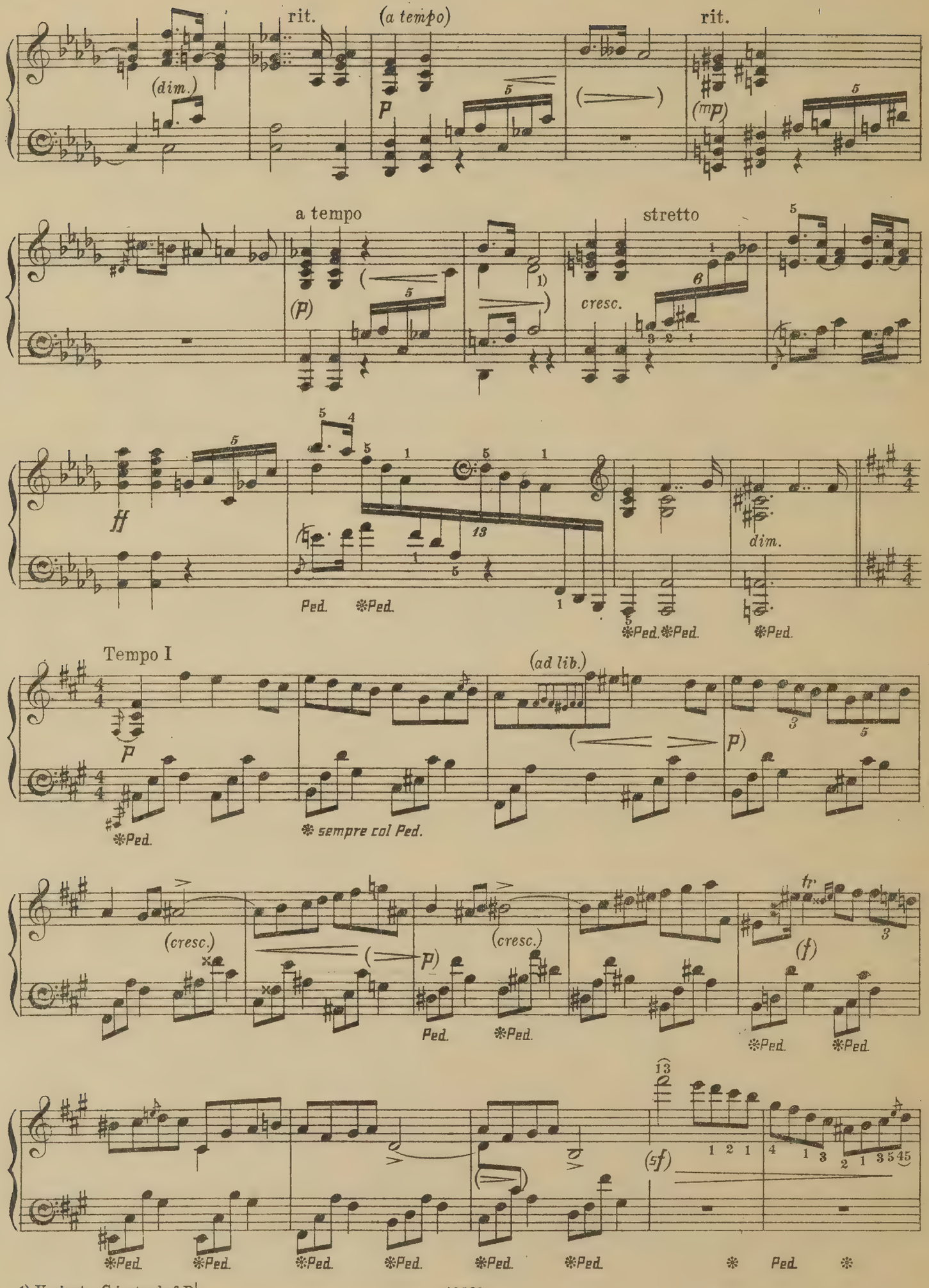
[published in 1842]

Op. 48, No. 2, dedicated to
Fräulein Laura Duperré

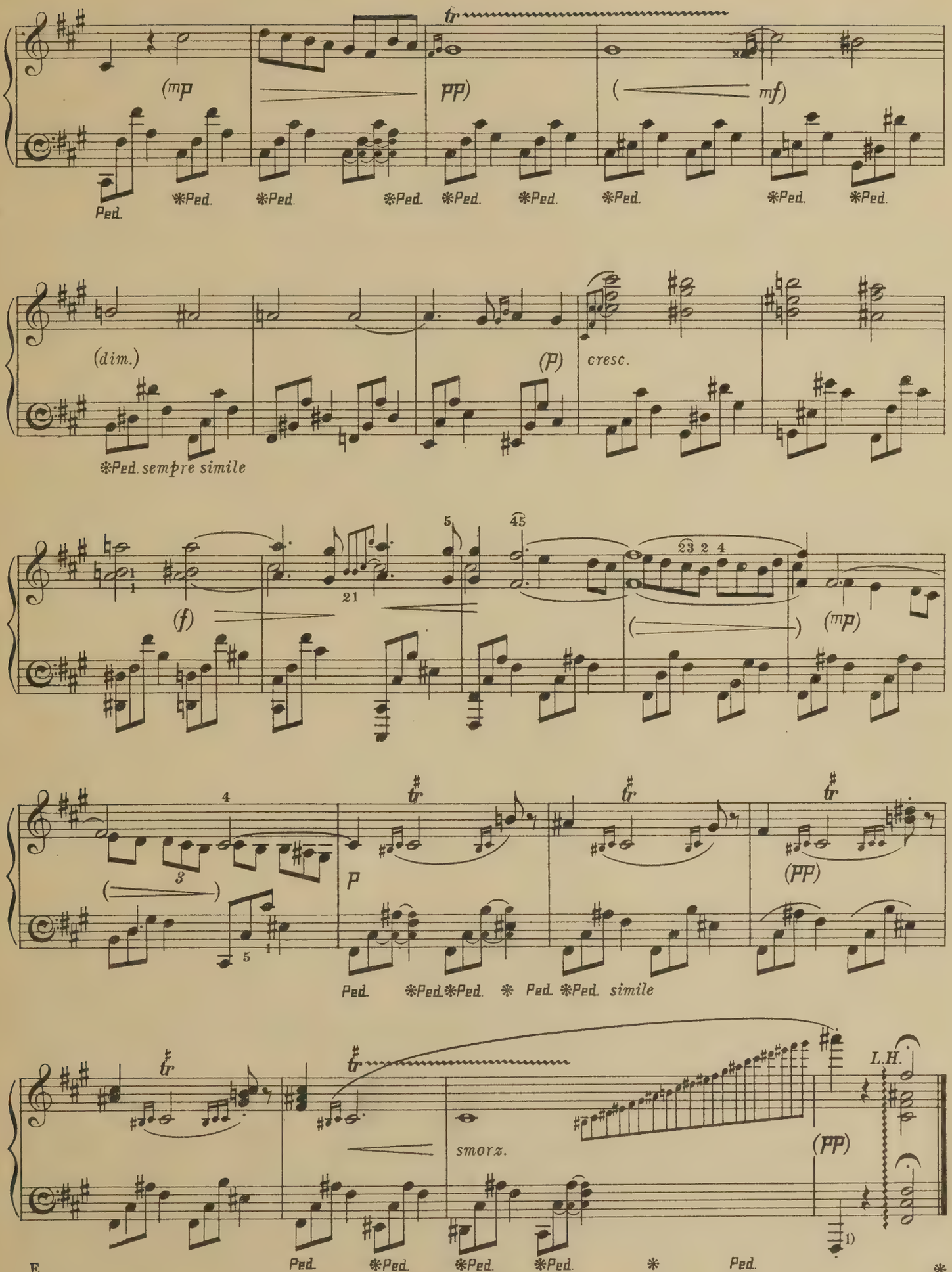



(p)
(mf)
(dim.)
(p
mf)
(dim.)
(ad lib.)
(p
f
p)
cresc.
(ff)
(f dim.)
(pp)
mp
rit.
cresc.
Ped.
sempre simile


Più lento (♩= 66)
legato
stretto
rit.
a tempo
poco rit.
a tempo
(cresc.)
cresc.



1) Variant:– C instead of D♭

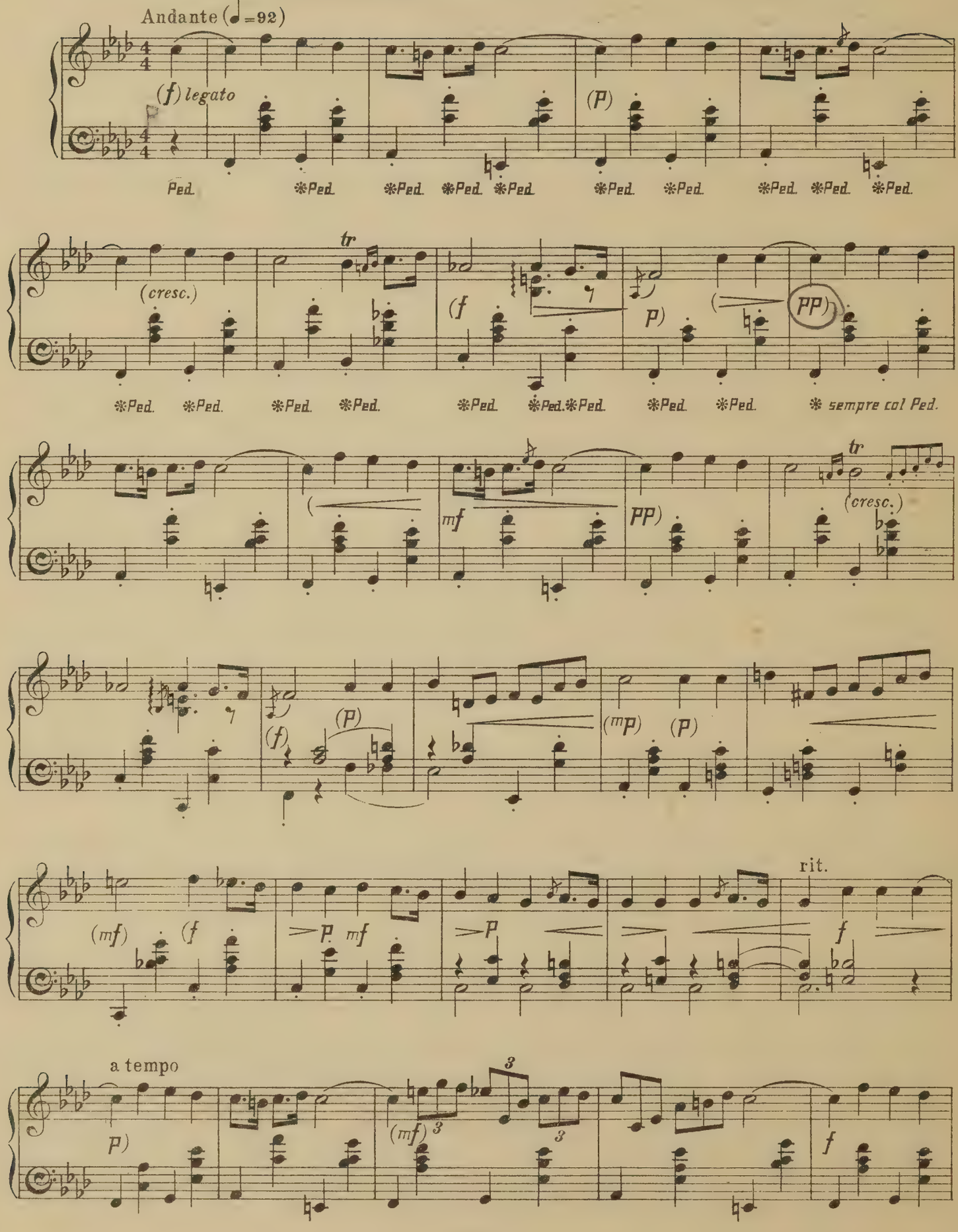


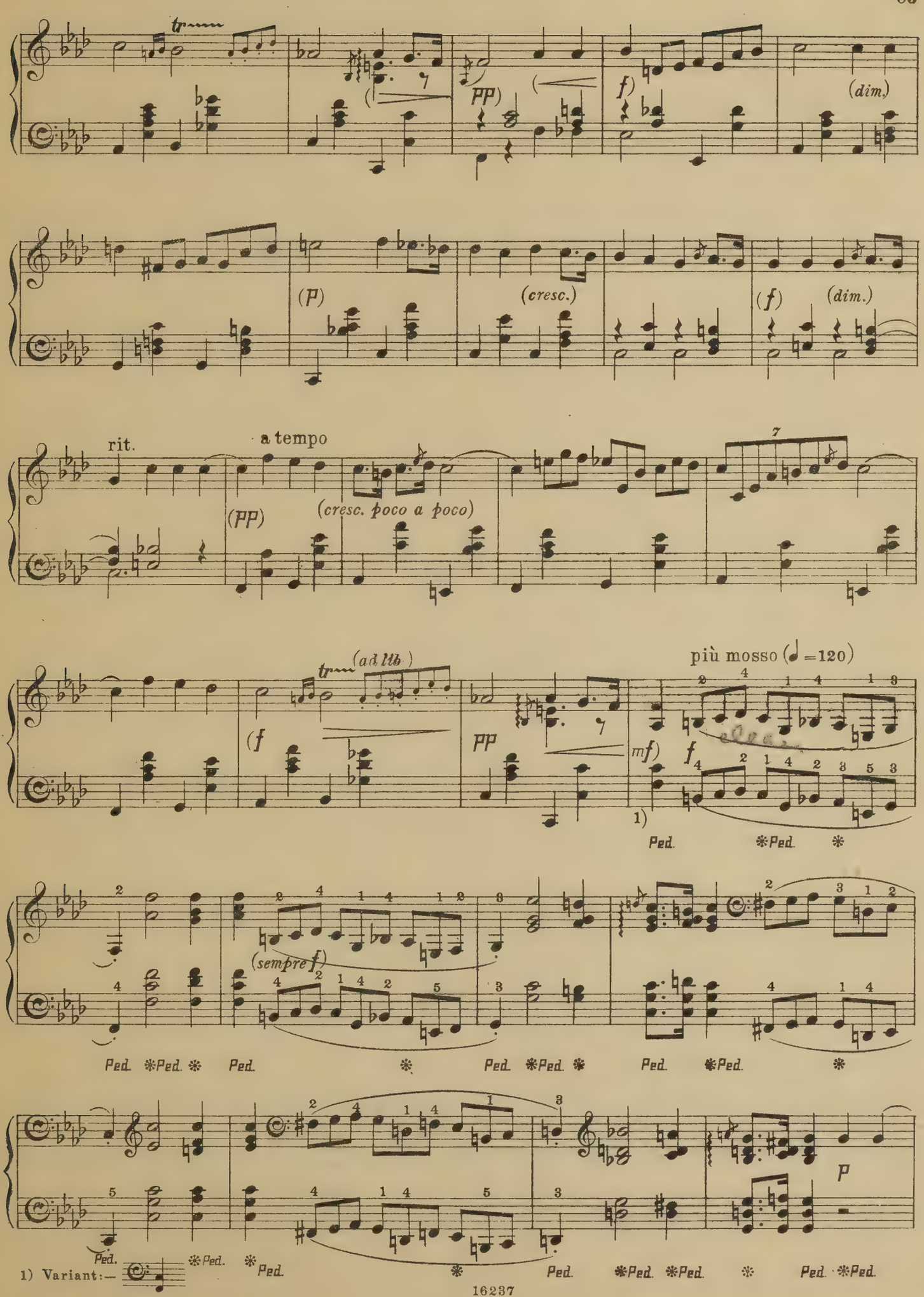
1) Variant:– octave

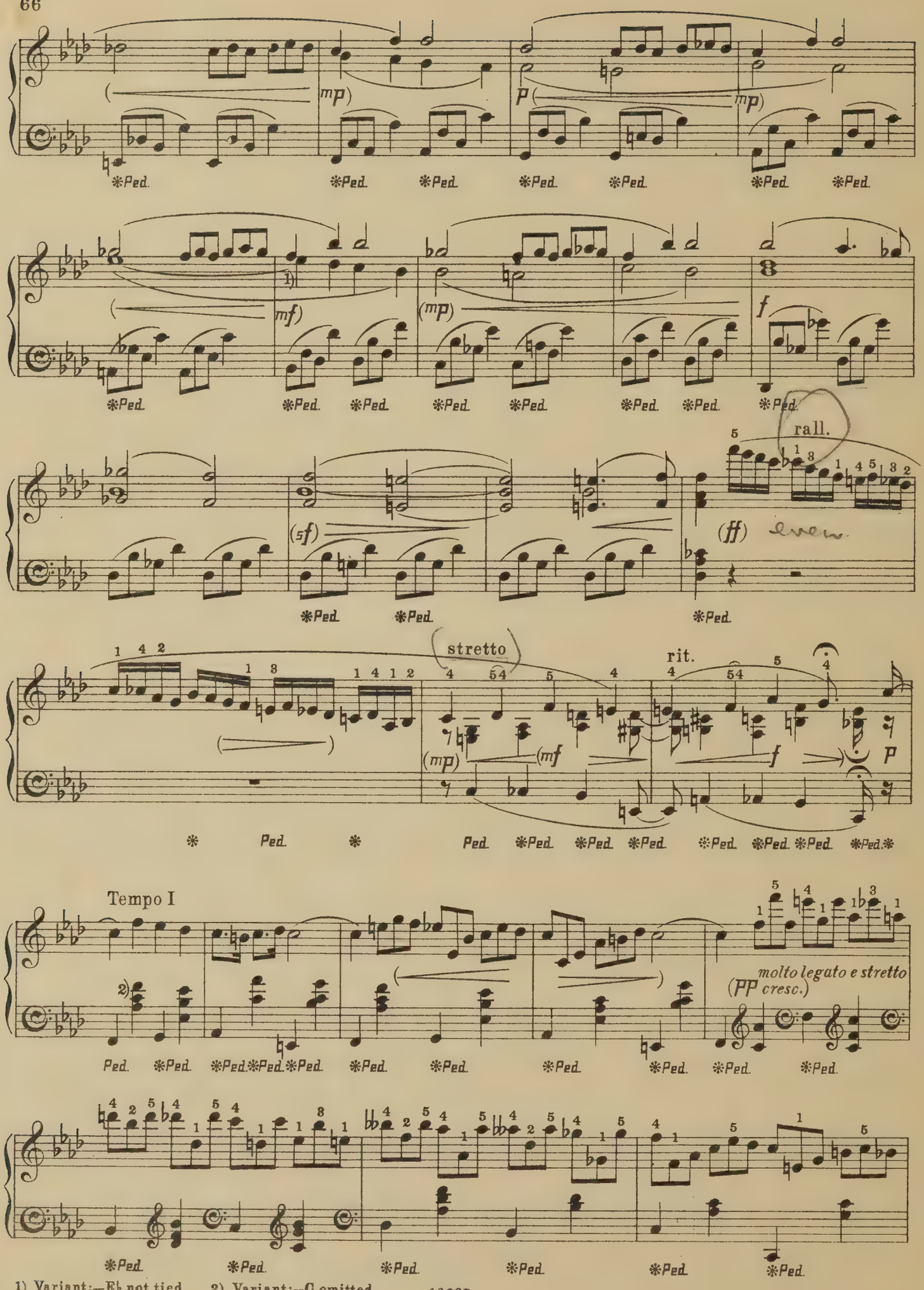
15

[published in 1844]

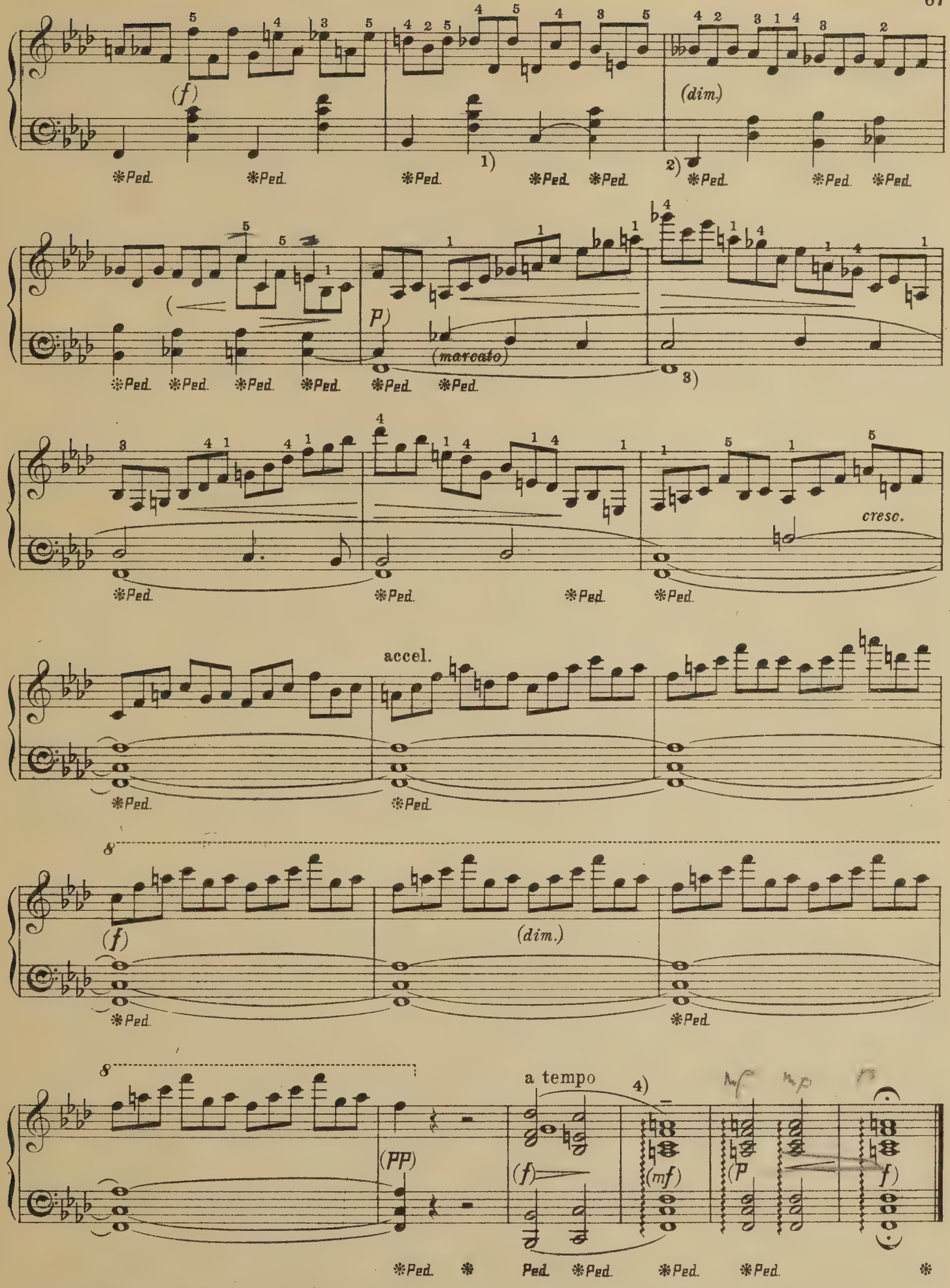
Op. 55, No. 1, dedicated to
Miss J. W. Stirling




tr
(dim.)
(p)
(cresc.)
(f)
(dim.)
rit.
a tempo
(pp)
(cresc. poco a poco)
7
tr
(ad lib.)
(f
pp
più mosso (♩=120)
mf)
f
1)
Ped. ✻Ped. ✻
(sempre f)
Ped. ✻Ped. ✻ Ped. ✻ Ped. ✻Ped. ✻ Ped. ✻Ped. ✻
p
Ped. ✻Ped. ✻Ped. ✻ Ped. ✻Ped. ✻Ped. ✻ Ped. ✻Ped.
1) Variant:—



1) Variant:—Eb not tied 2) Variant:—C omitted



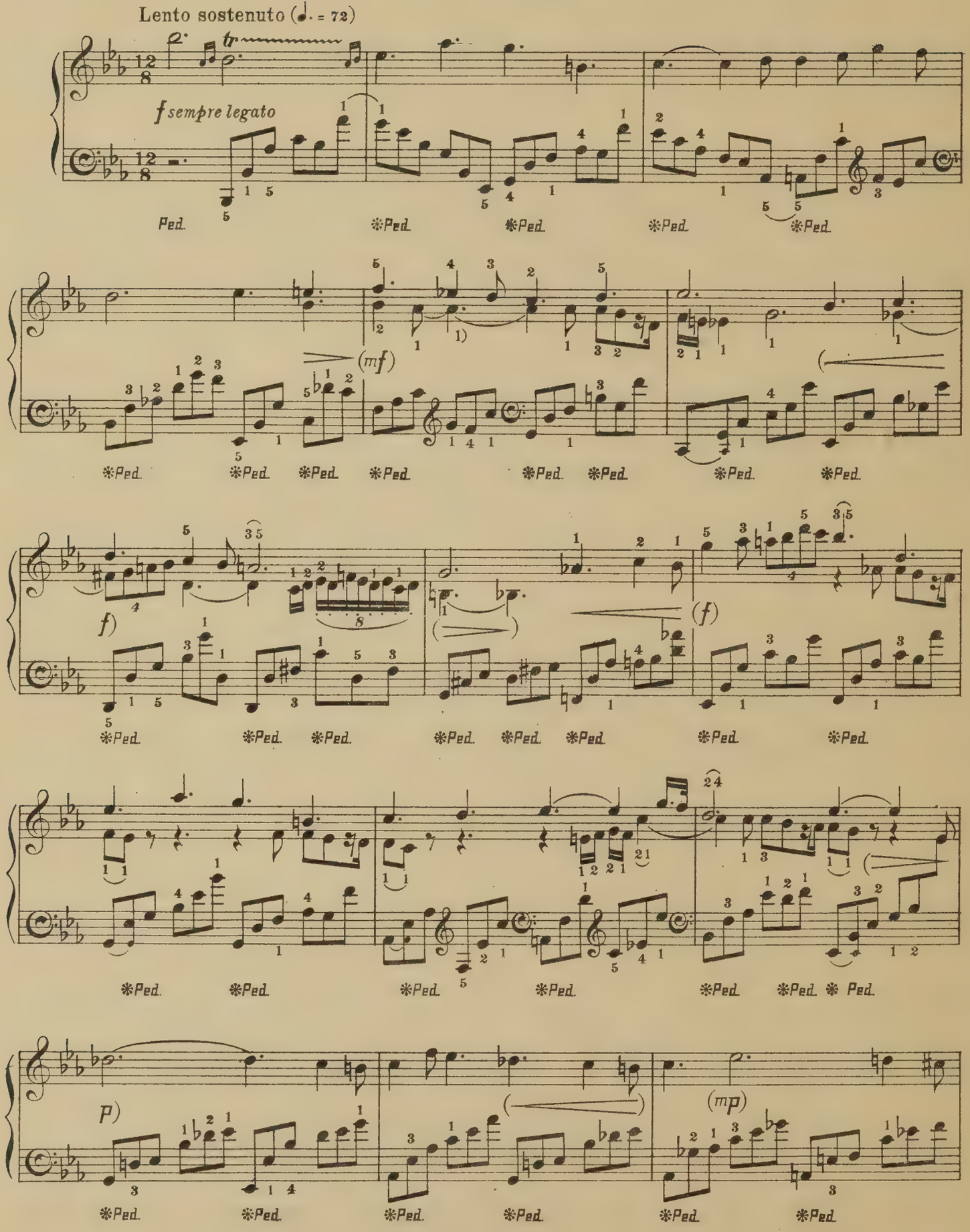
1) Variant:—lower F omitted 2) Variant:—octave 3) Variant:—a tie here 4) Variant:—arpeggio sign omitted

16

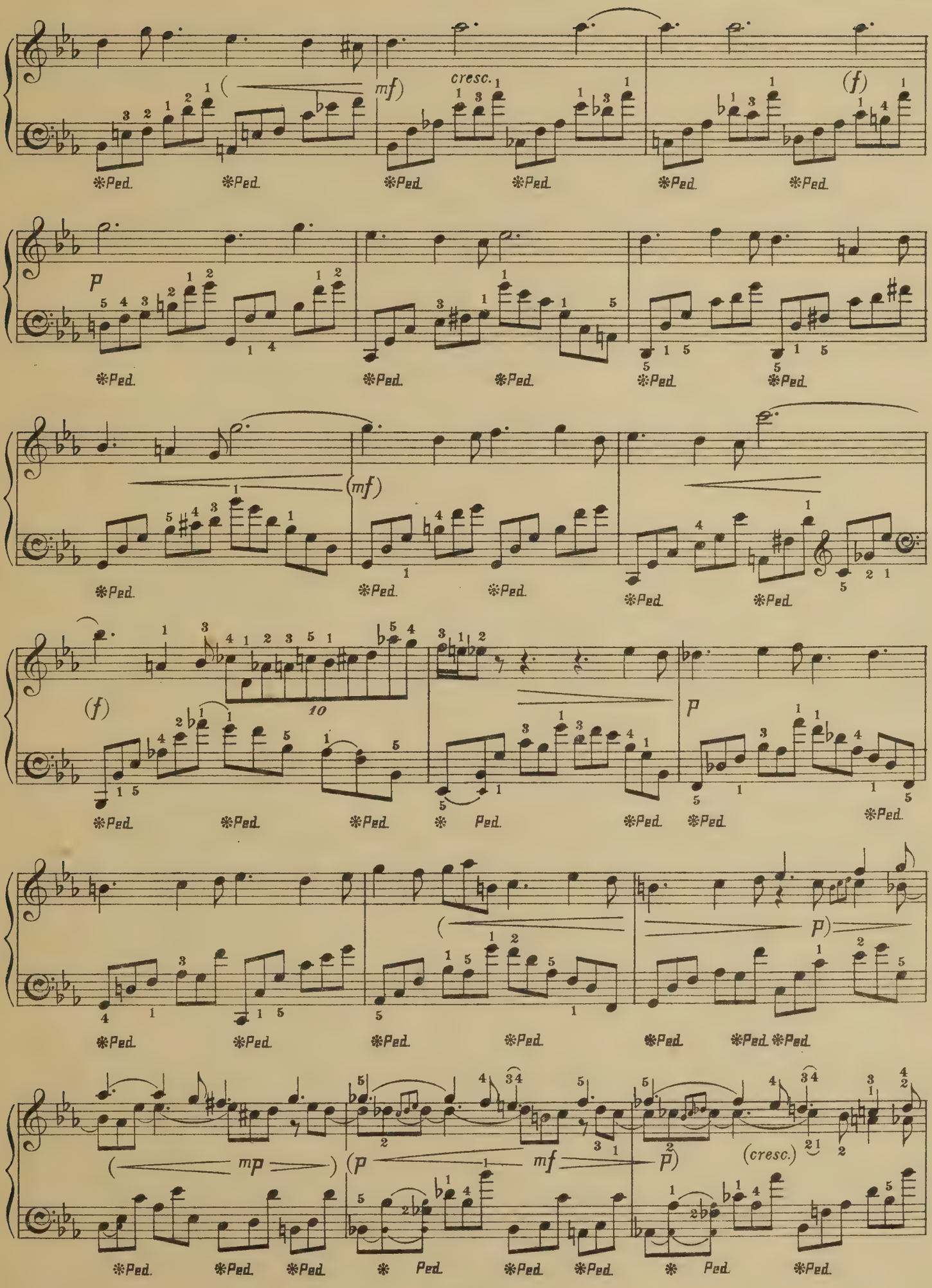
[published in 1844]

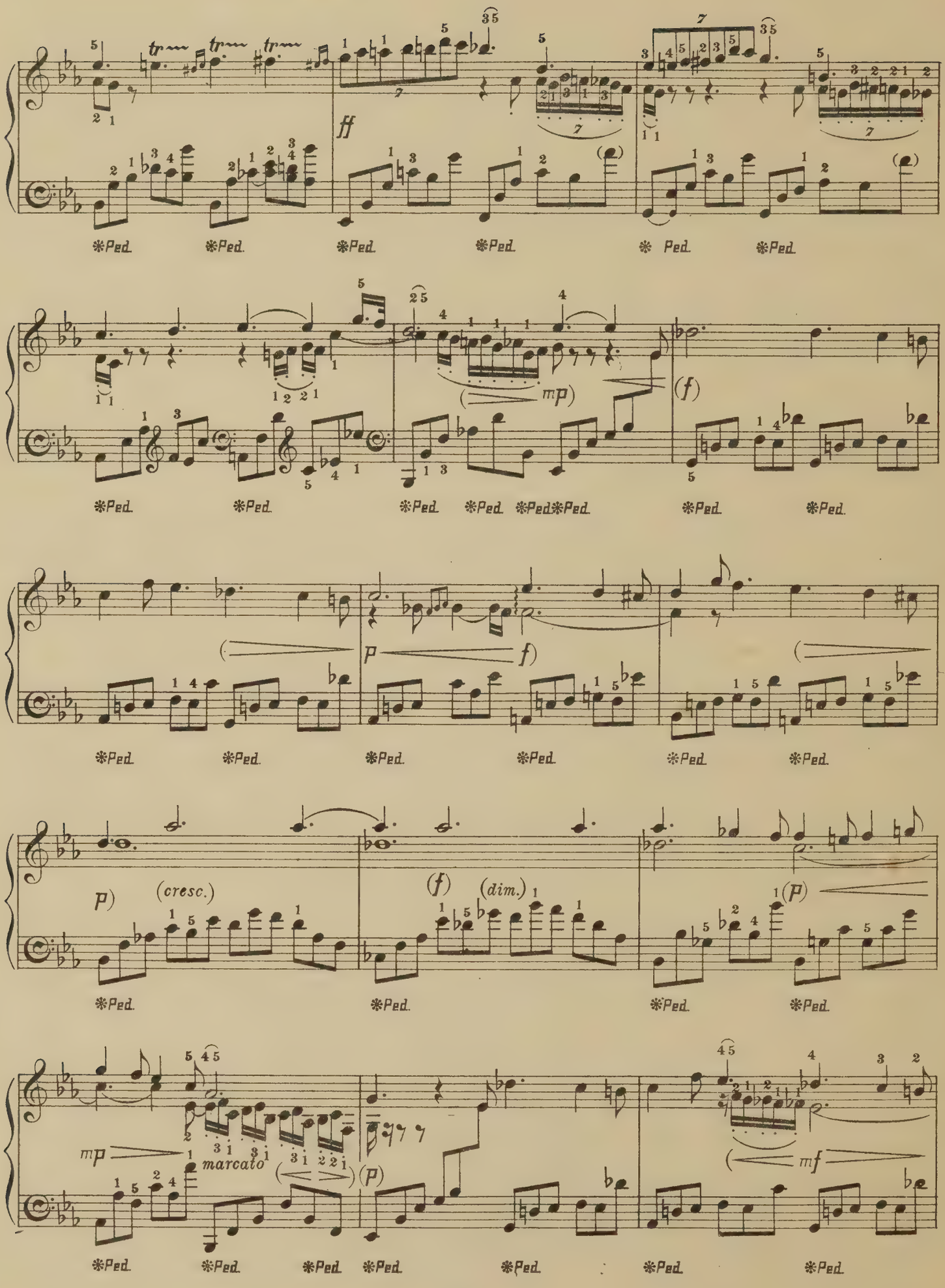
Op. 55, No. 2, dedicated to
Miss J. W. Stirling

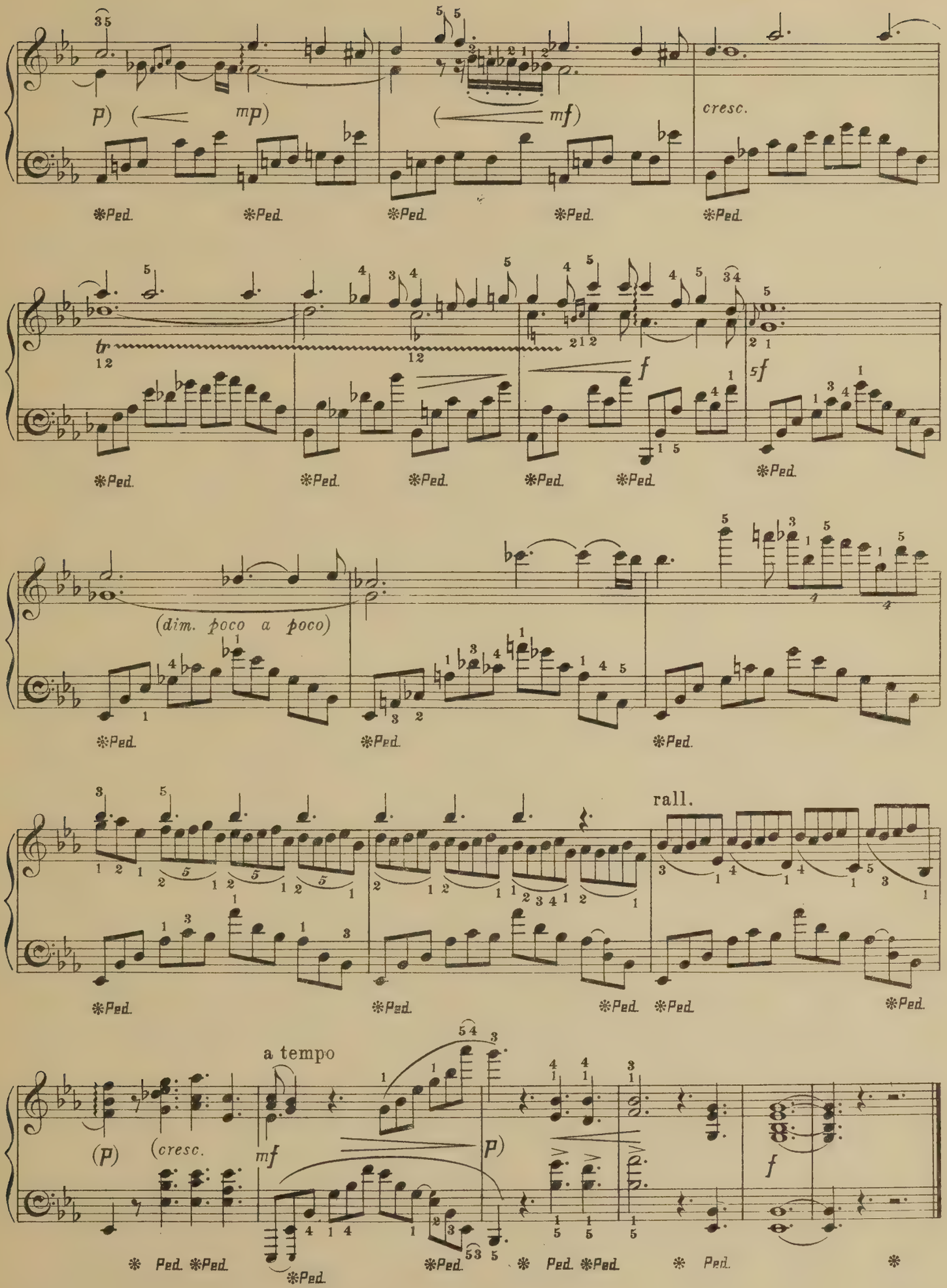
Lento sostenuto (♩. = 72)



1) Variant:— The second tie omitted


cresc.
mf)
(f)
p
(mf)
(f)
10
p
p)
(mp)
(p
mf
p)
(cresc.)
Ped.

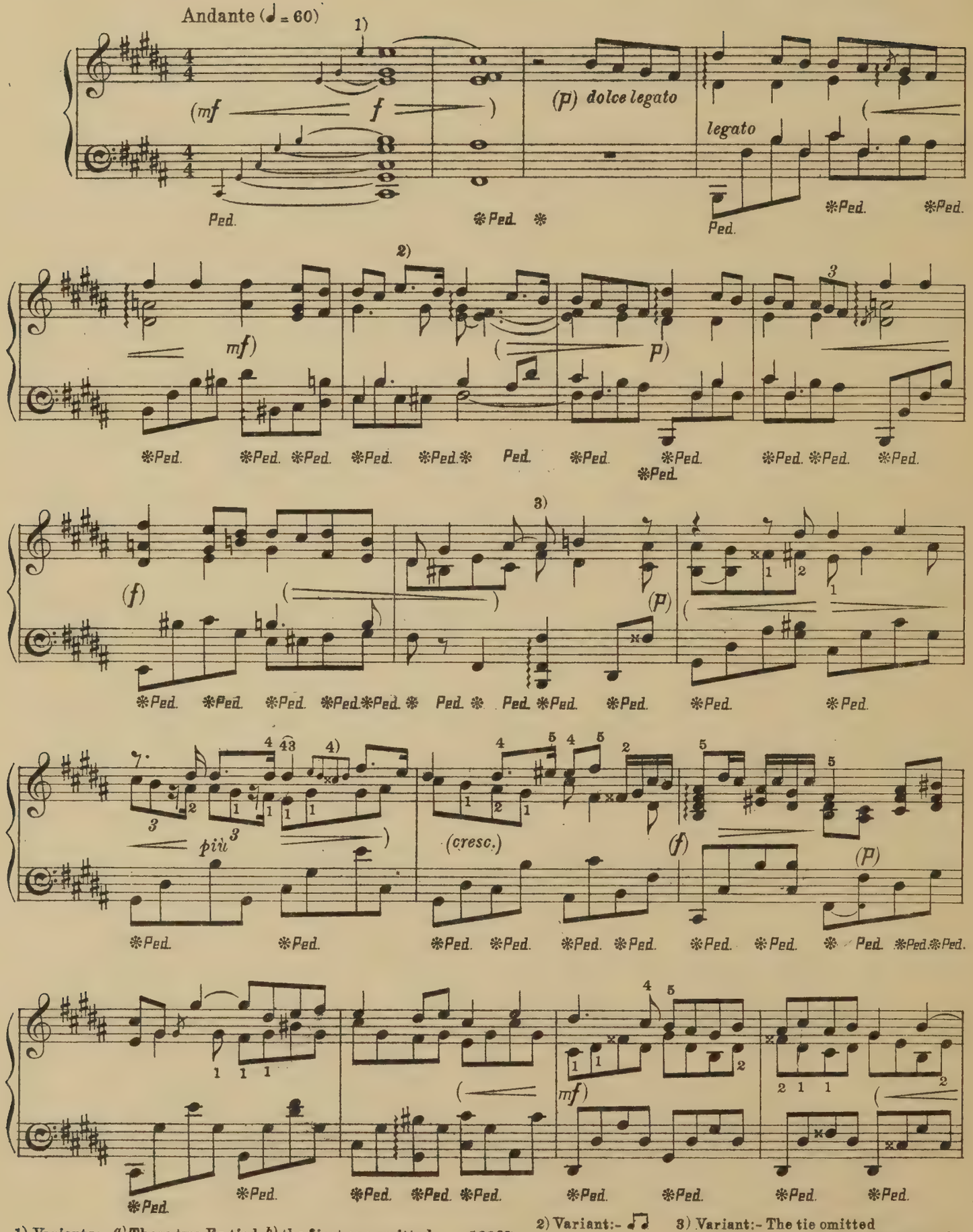

ff
mp)
(f)
p)
(cresc.)
(f)
(dim.)
(p)
mp
marcato
(p)
mf
✻Ped.


p) (mp)
(mf)
cresc.
tr
f
5f
(dim. poco a poco)
rall.
a tempo
(p)
(cresc.
mf
p)
f
Ped.

17

[published in 1846]

Op. 62, No. 1, dedicated to
Fräulein R. von Könneritz

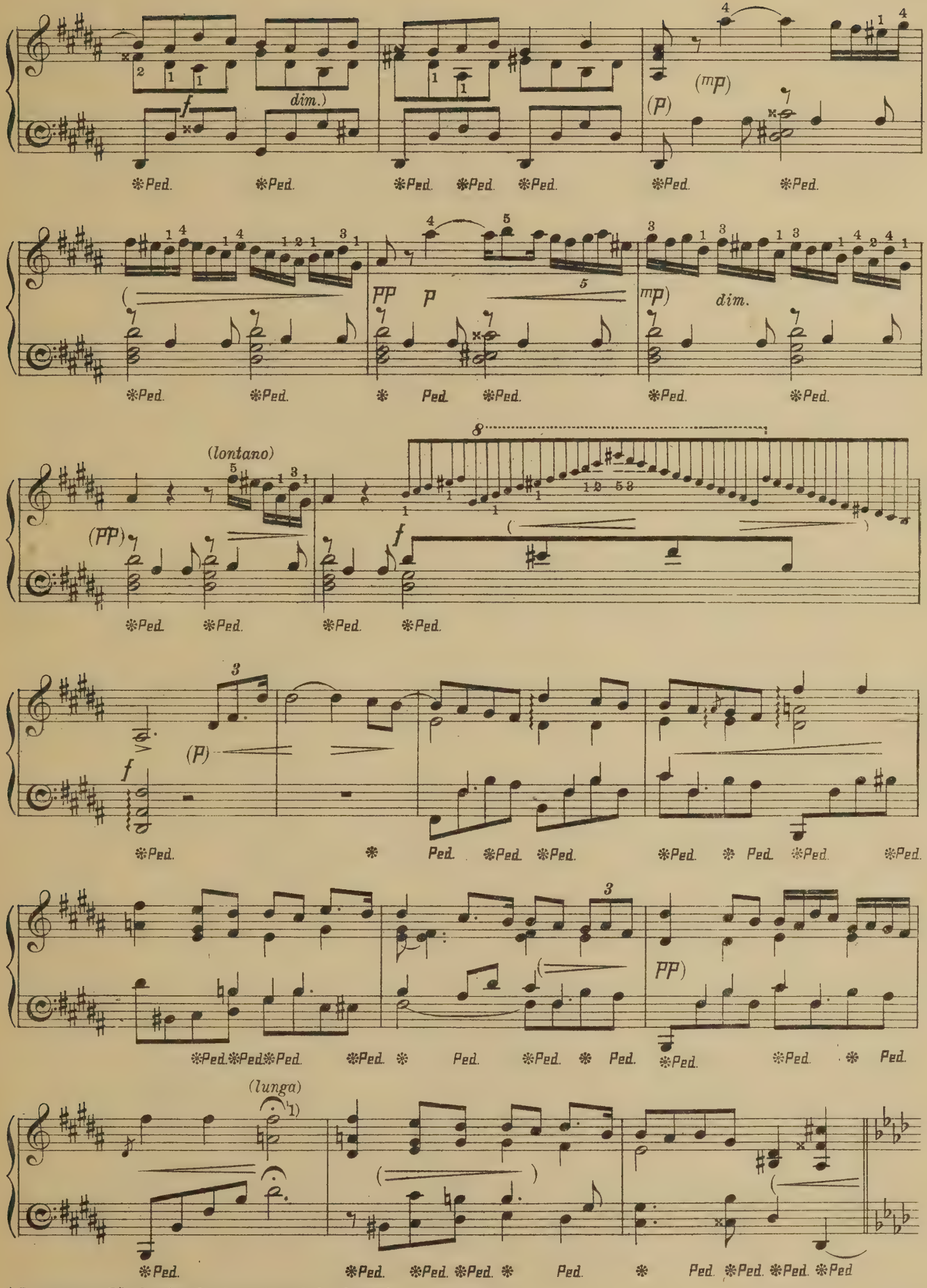


1) Variants:- a) These two Es tied, b) the first one omitted

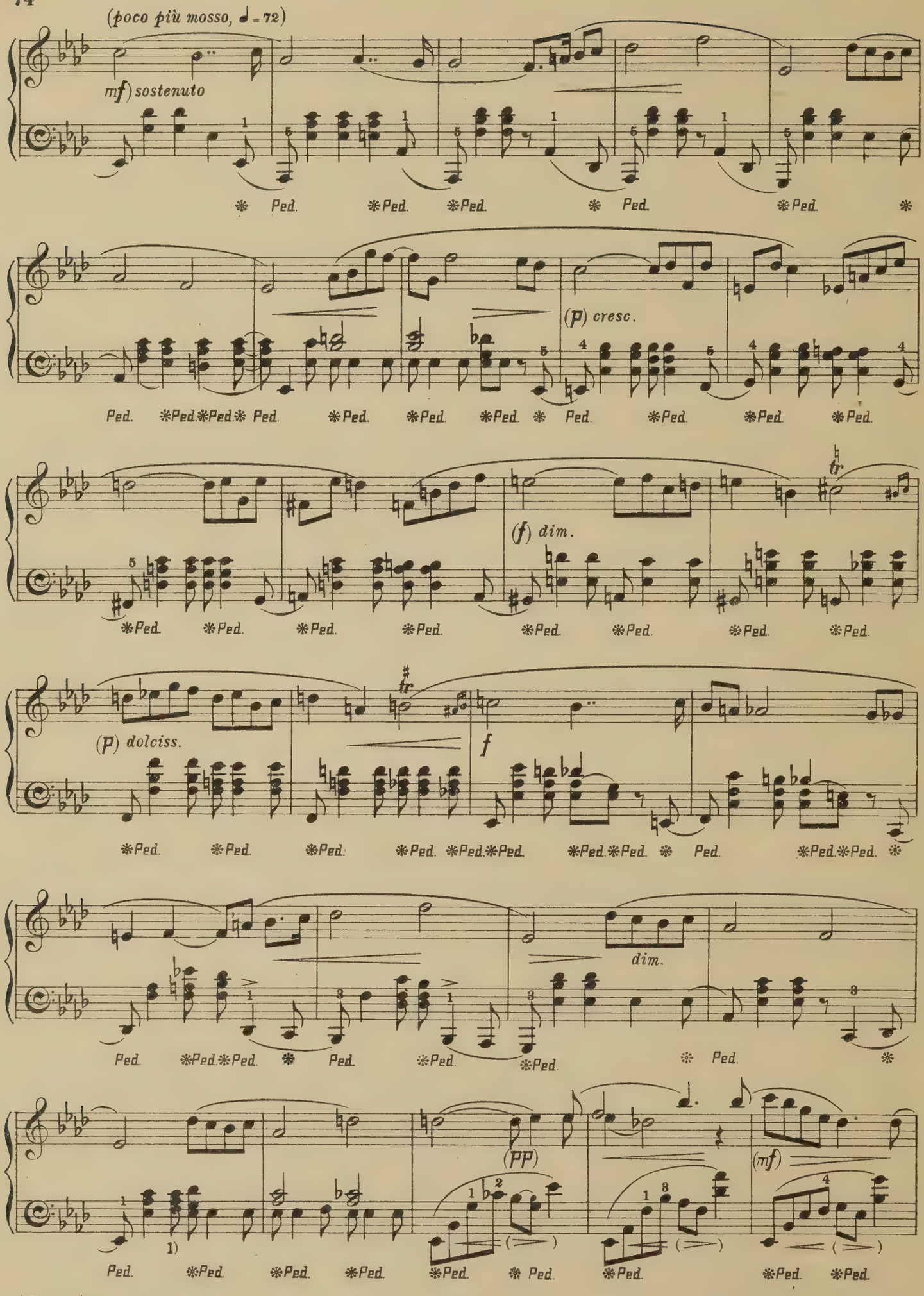
2) Variant:- ♩♫

3) Variant:- The tie omitted

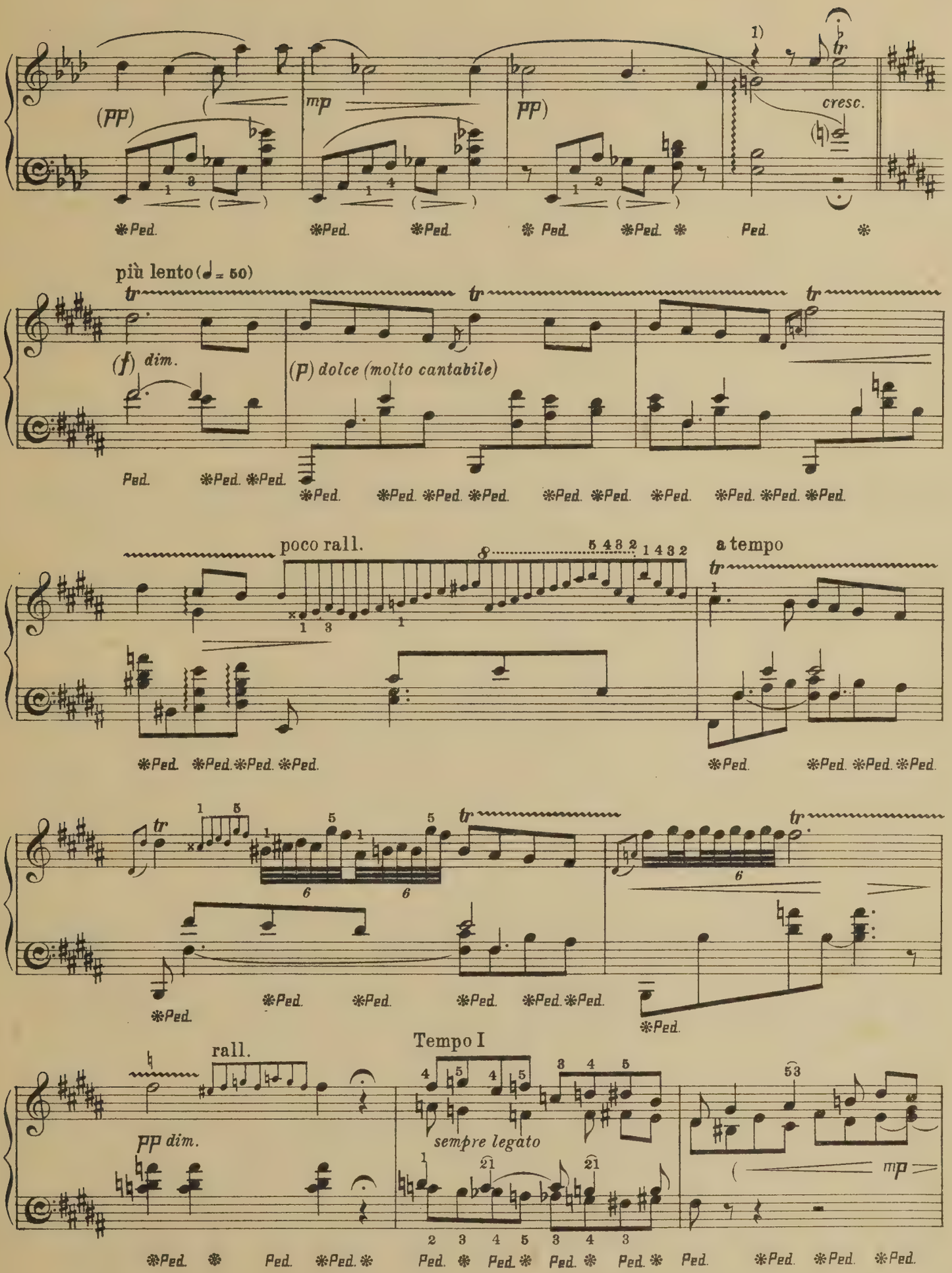
4) Variant:- C♯



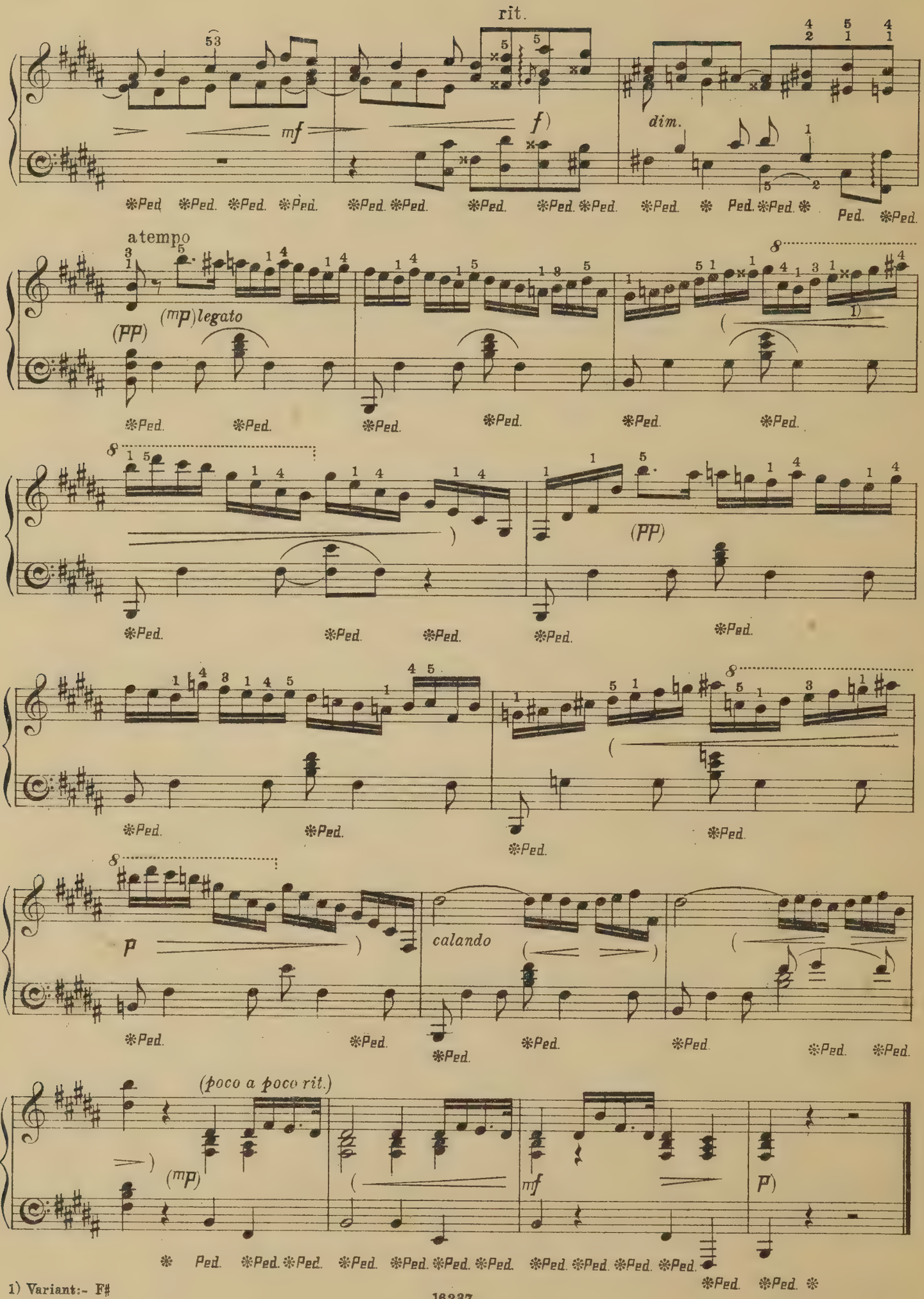
1) It seems possible that this chord was intended to be tied



1) Variant:- E♭ instead of F


(pp)
mp
pp)
1)
cresc.
più lento (♩= 50)
(f) dim.
(p) dolce (molto cantabile)
poco rall.
a tempo
rall.
pp dim.
Tempo I
sempre legato
mp

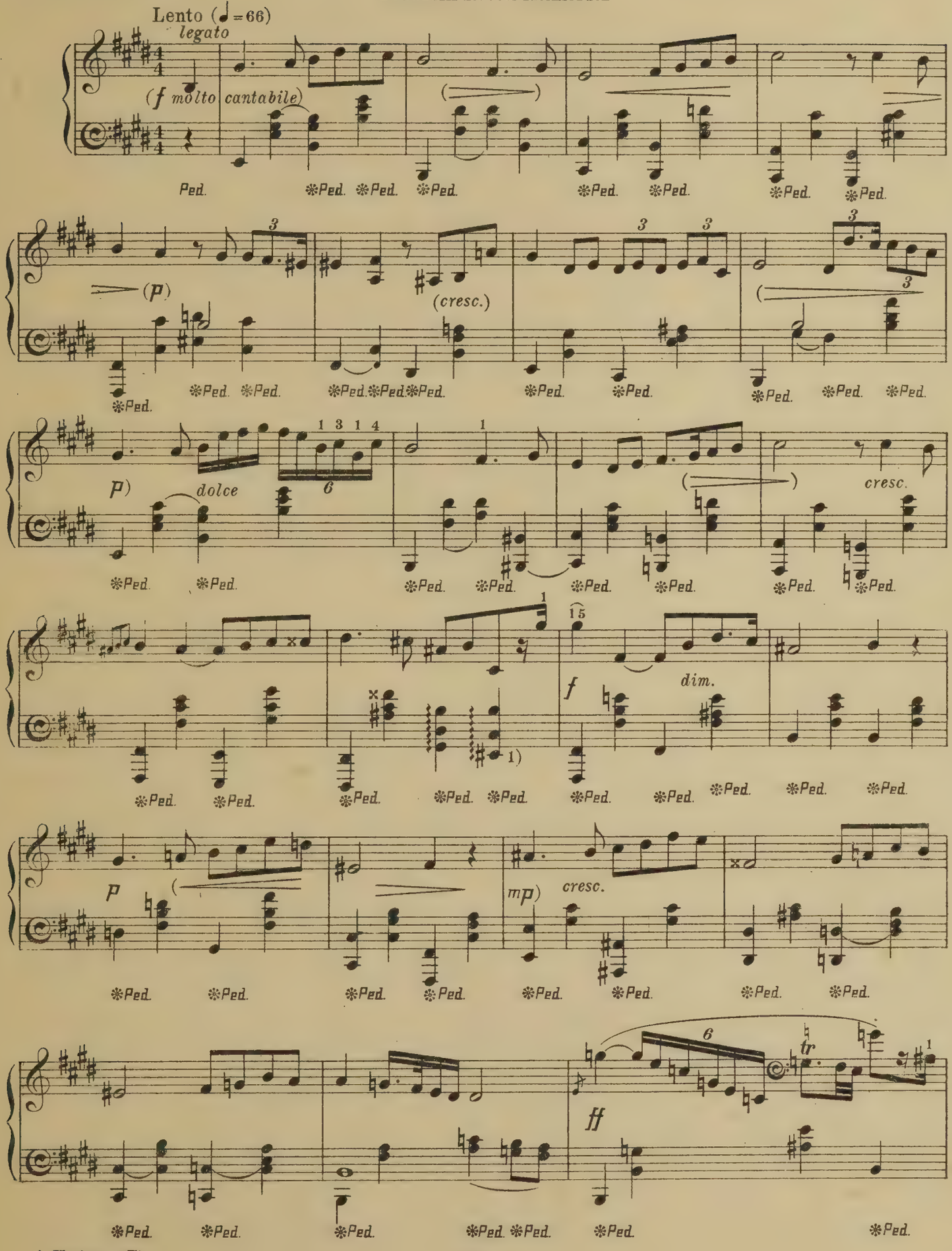
1) Variant:-


rit.
mf
f)
dim.
atempo
(pp)
(mp) legato
p
calando
(poco a poco rit.)
(mp)
mf
p)
1) Variant:- F♯

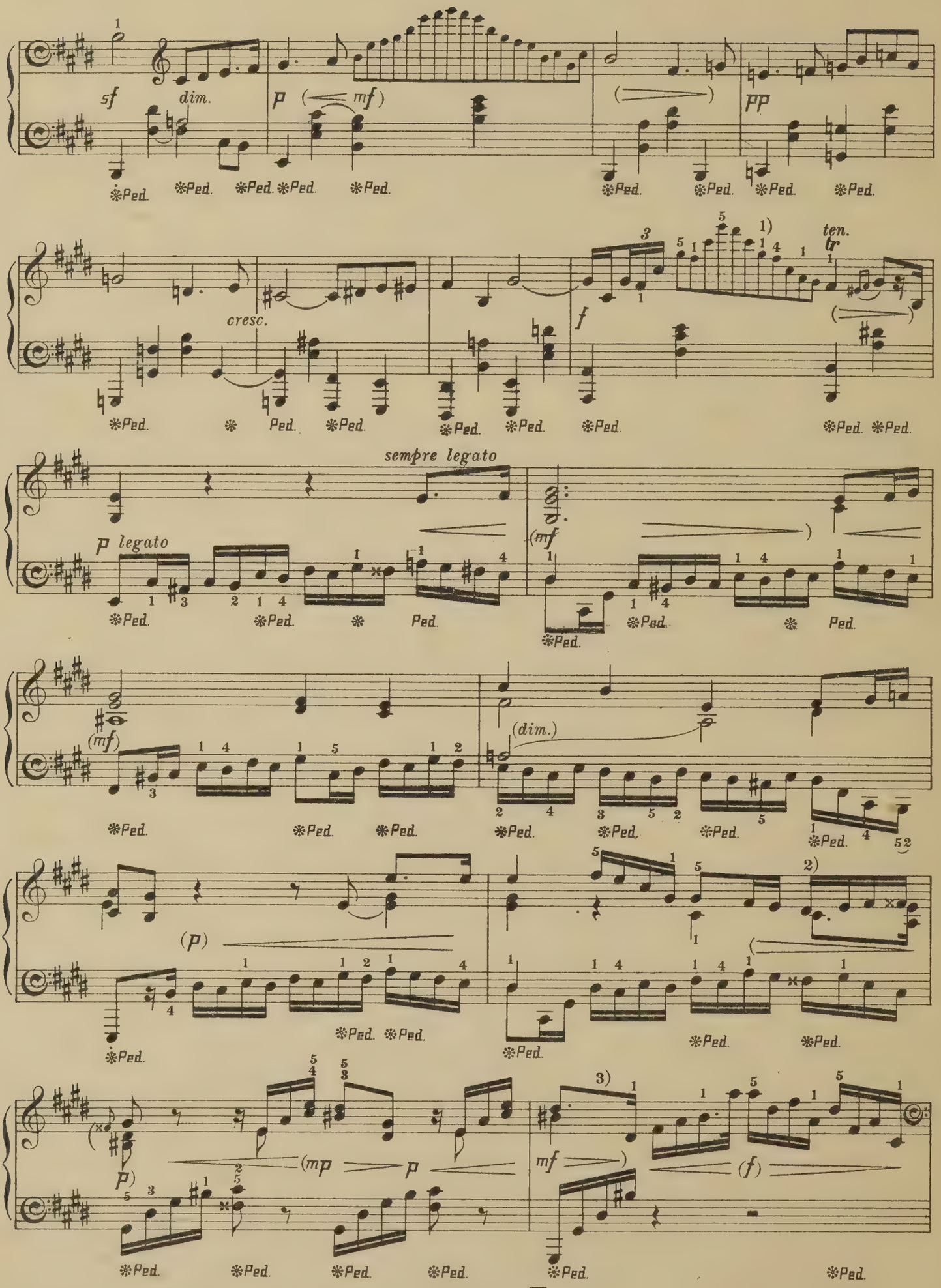
18

[published in 1846]

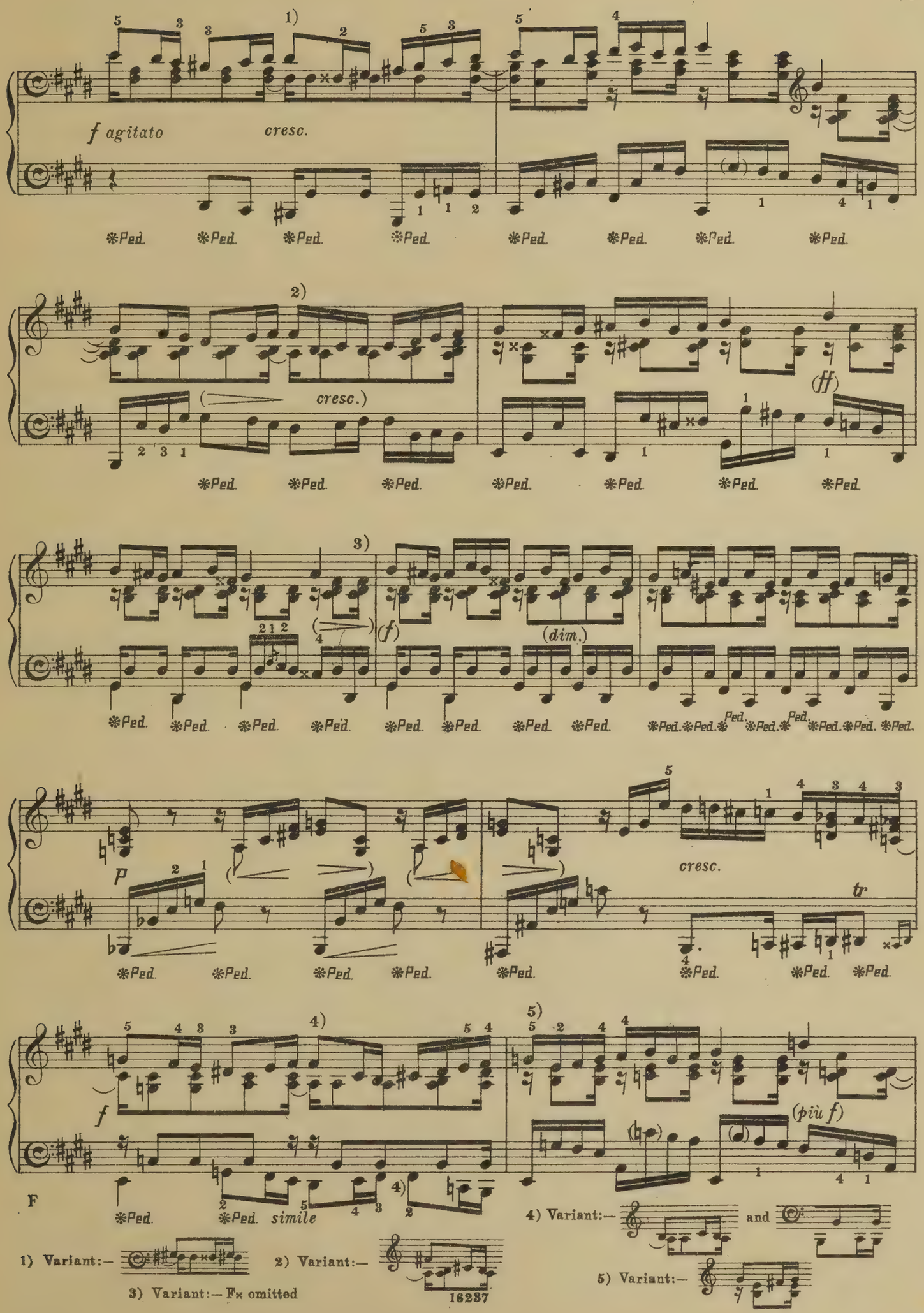
Op. 62, No. 2, dedicated to
Fräulein R. von Könneritz

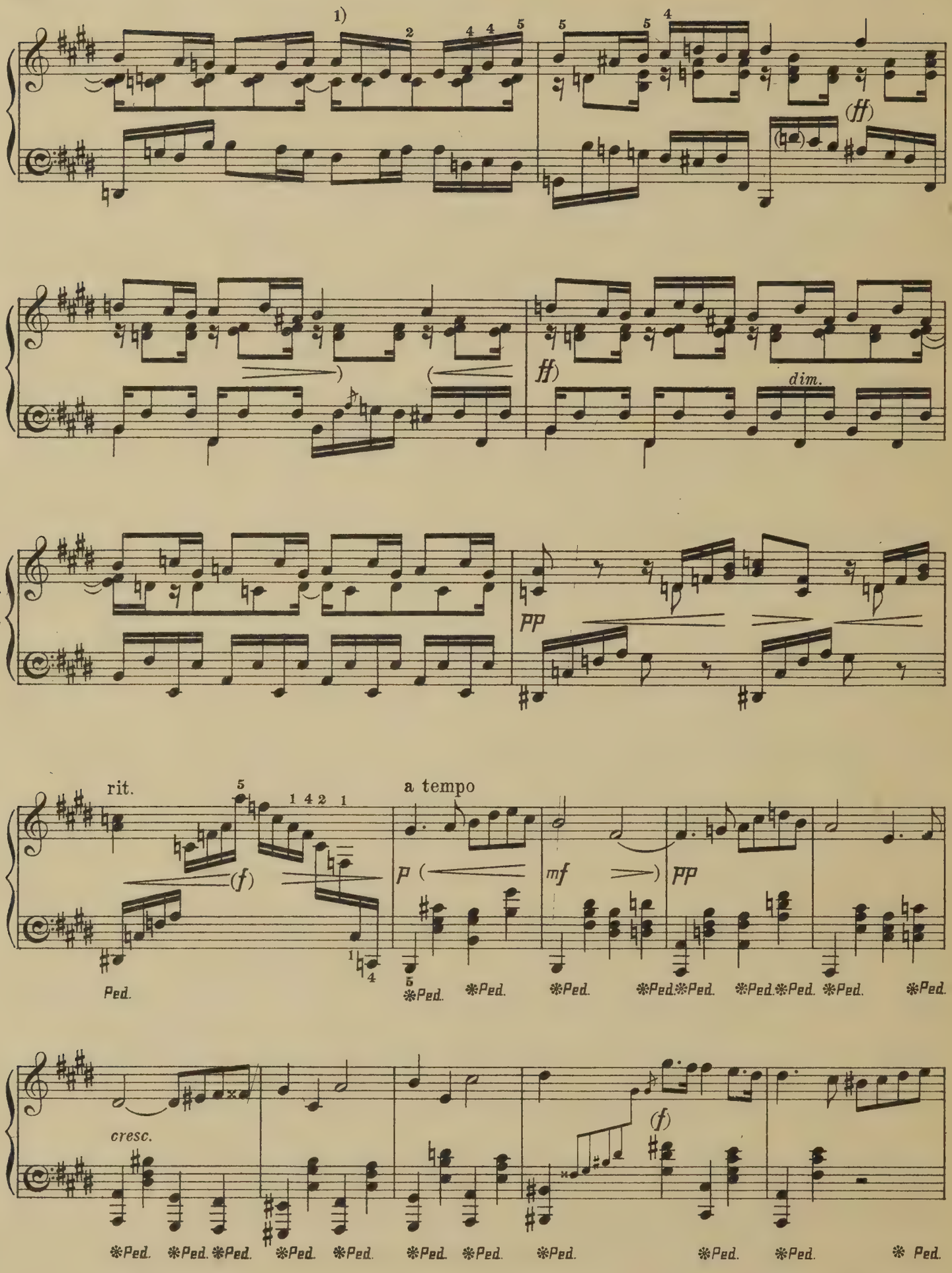


1) Variant: — E♮



1) Variant: — A 2) Variant: — 3) Variant: —


1)
f agitato
cresc.
2)
cresc.)
(ff)
3)
(f)
(dim.)
P
cresc.
tr
4)
5)
f
(più f)
F
simile
4) Variant:—
and
1) Variant:—
2) Variant:—
3) Variant:— Fx omitted
5) Variant:—
16287


1)
(ff)
ff)
dim.
pp
rit.
a tempo
(f)
p
mf
pp
Ped.
cresc.
(f)
1) Variant:—

rit.

a tempo

molto legato

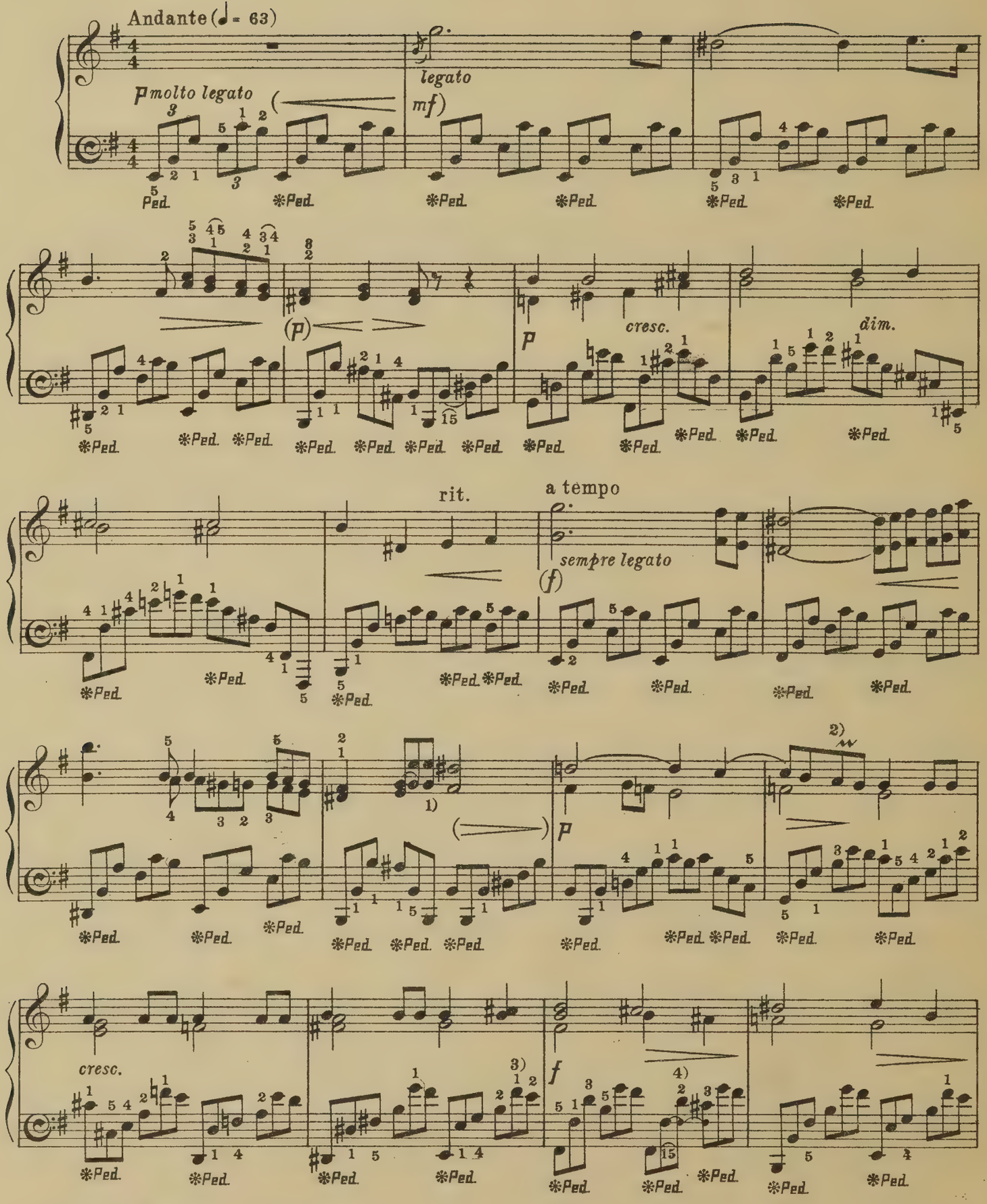
1) Variant:—

2) Variant:— F♯

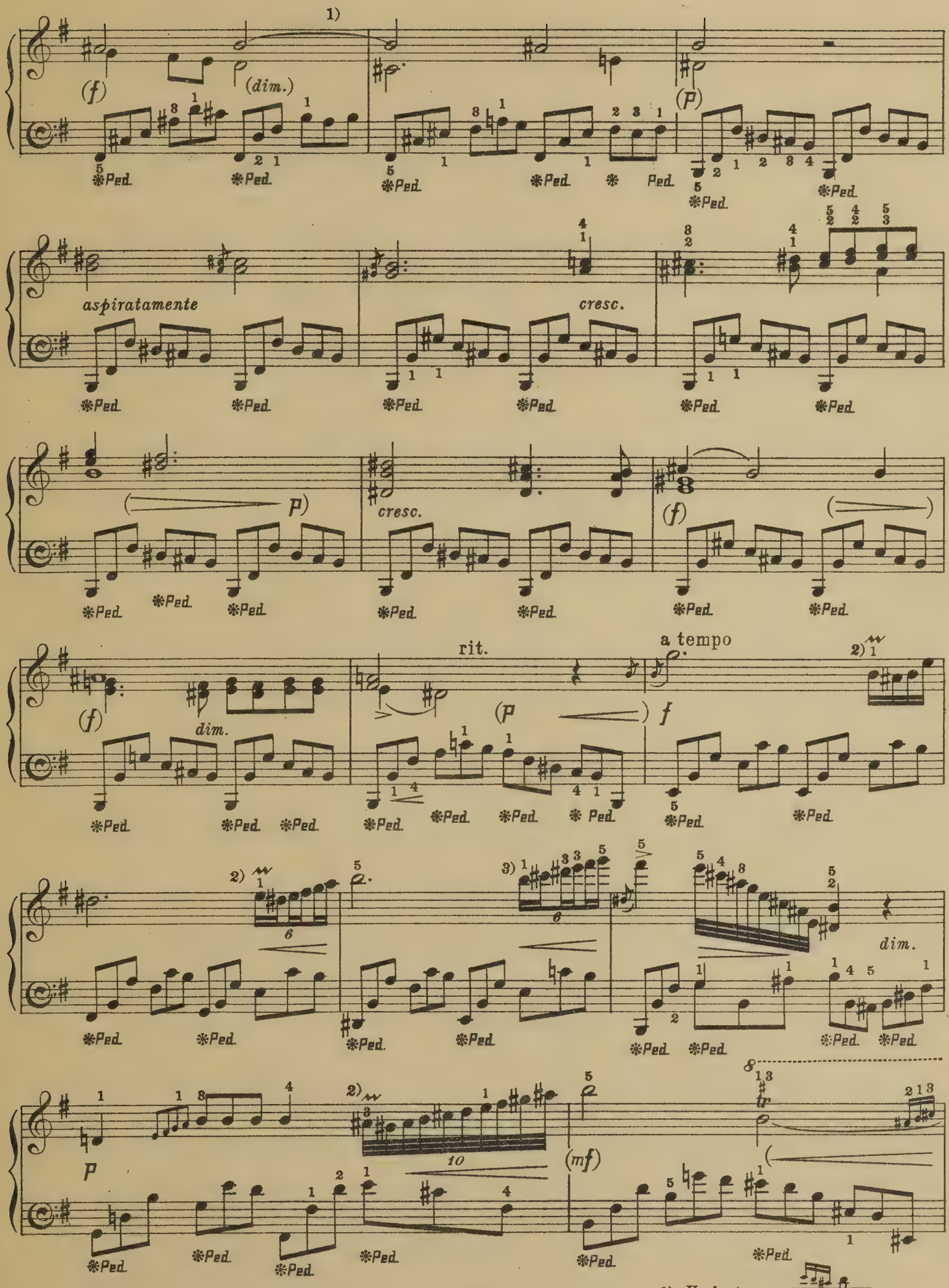
19

[posthumous]

Op. 72, No. 1



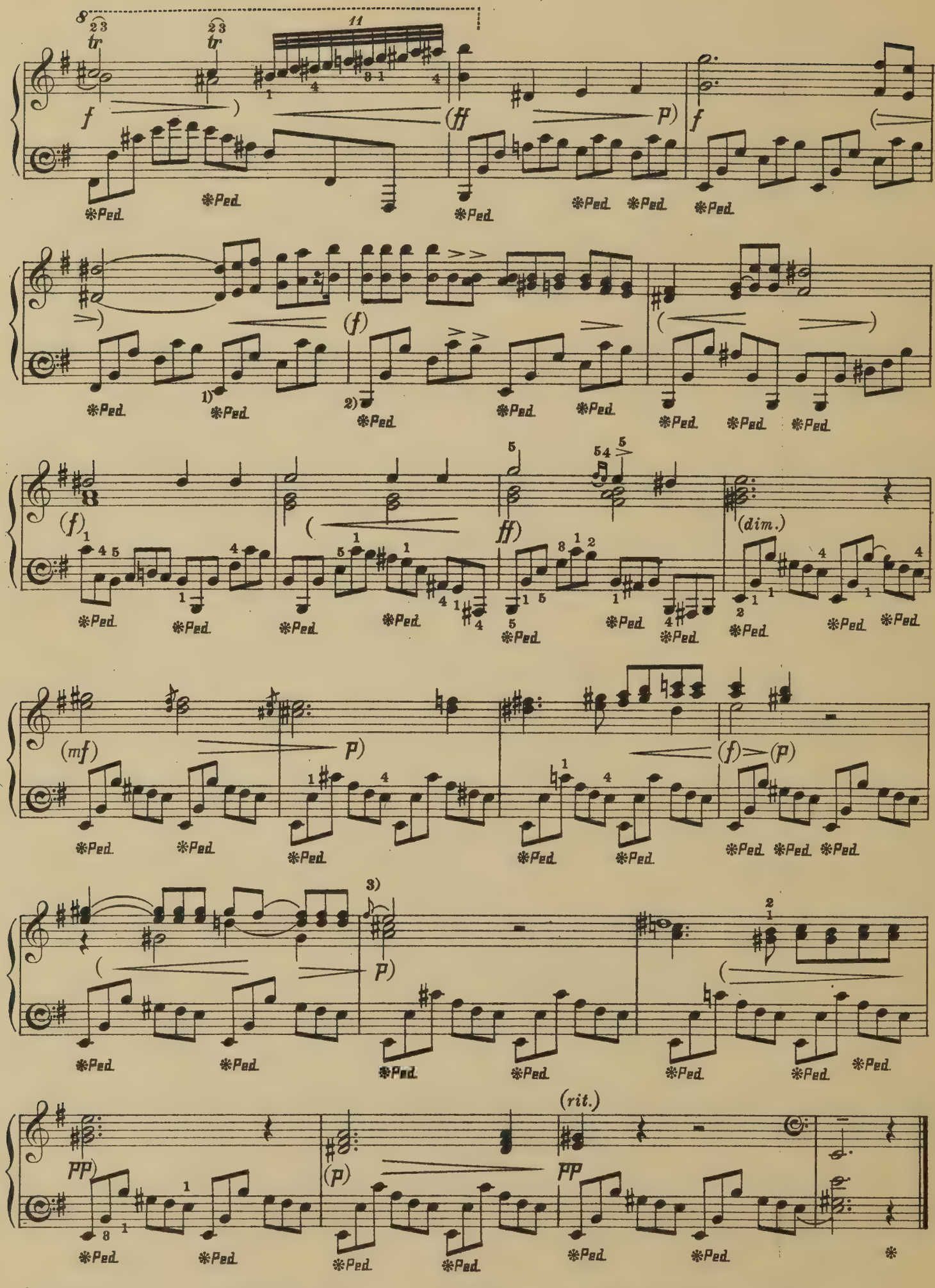
1) Variant:— Gs tied
2) Variant:— 𝆑
3) Variant:— G
4) Variant:— E



1) Variant:— The tie omitted

2) Variant:— tr

3) Variant:—

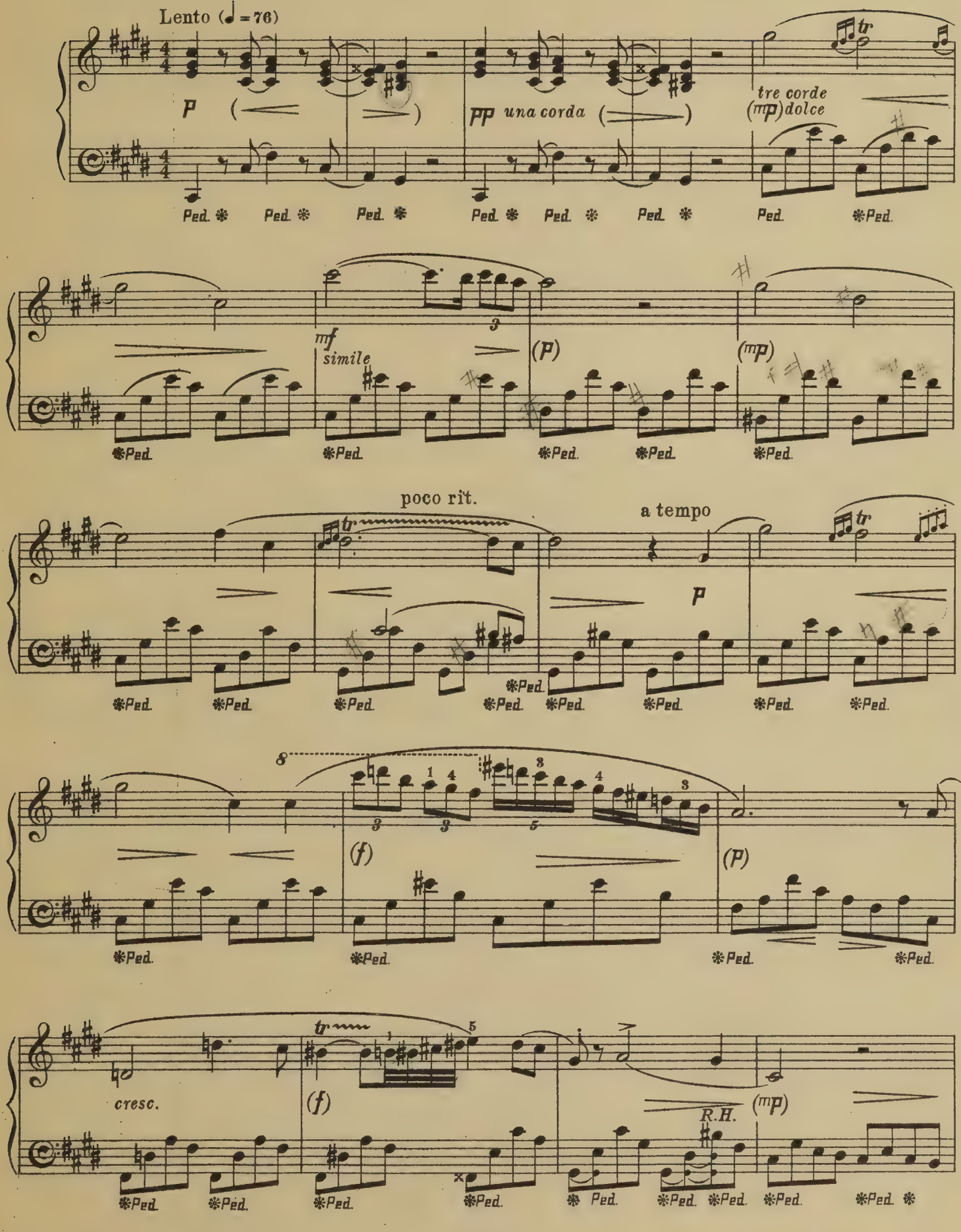


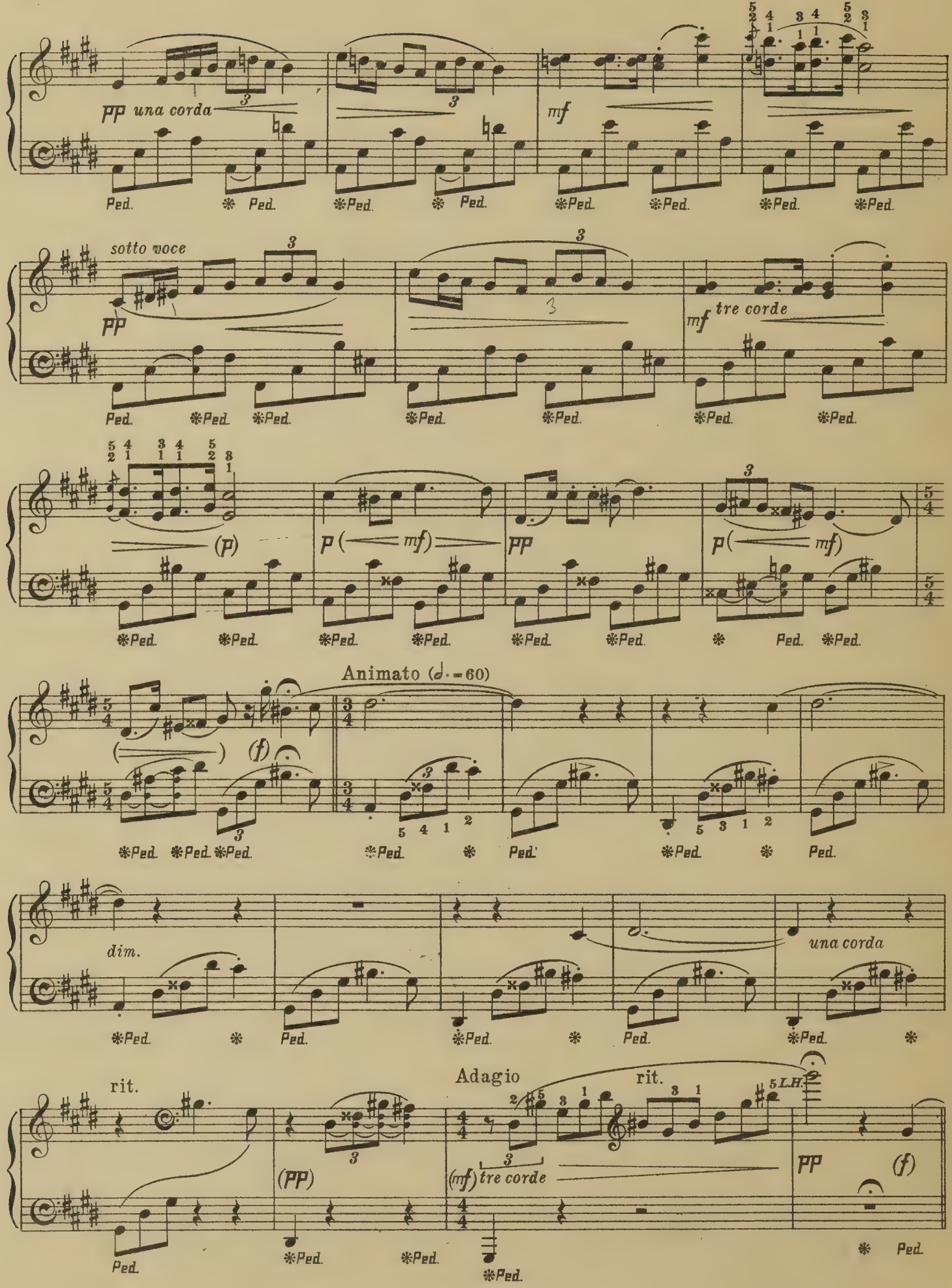
1) Variant:— G 2) Variant:— D♯

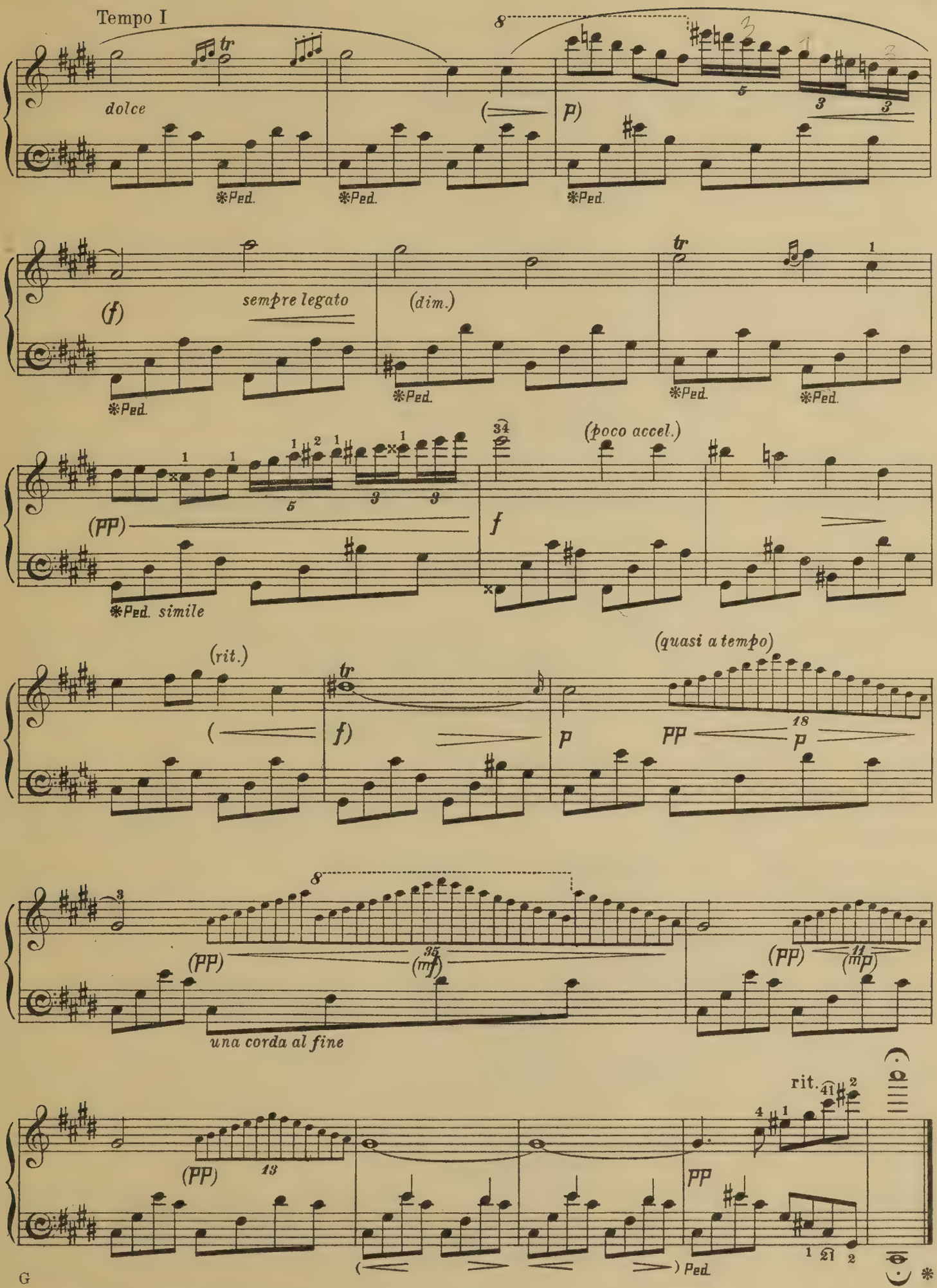
3) on the beat, not quick

20

[posthumous] dedicated to his sister




pp una corda
mf
sotto voce
pp
mf tre corde
(p)
p (mf)
pp
p (mf)
Animato (♩.=60)
(f)
dim.
una corda
rit.
Adagio
rit.
5 L.H.
(pp)
(mf) tre corde
pp
(f)
Ped.



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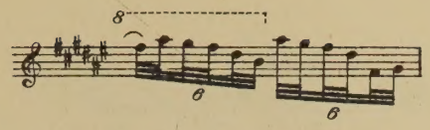
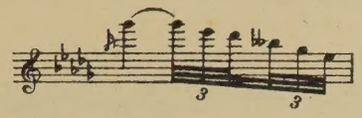
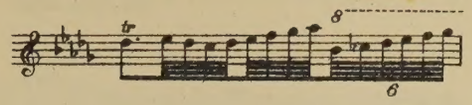
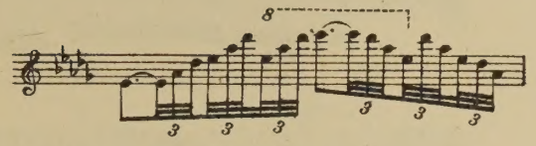
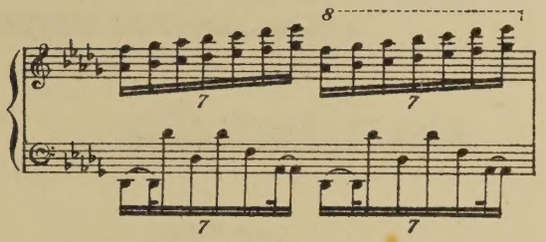
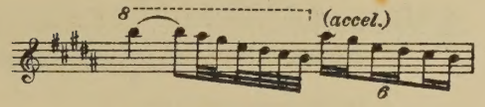
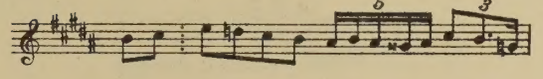
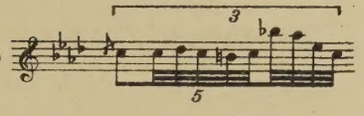
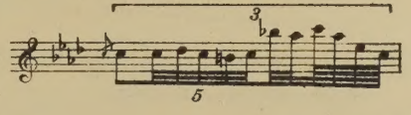
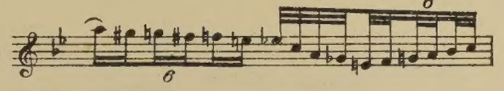
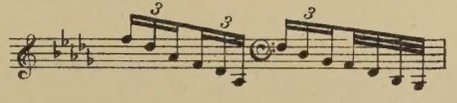
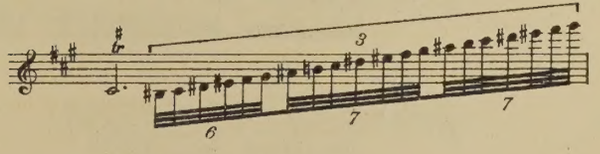
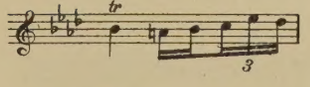
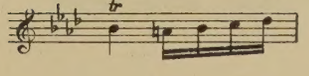
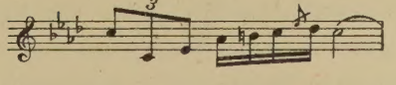
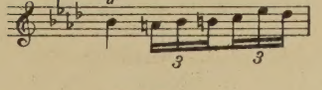
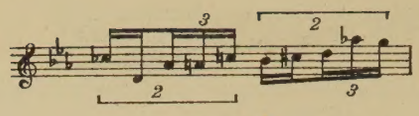
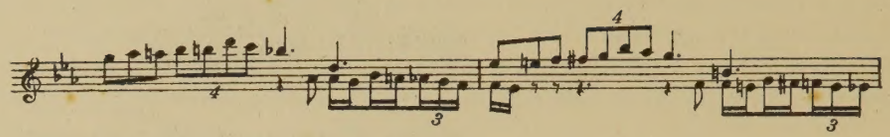
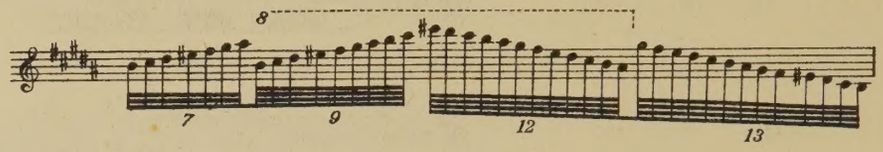
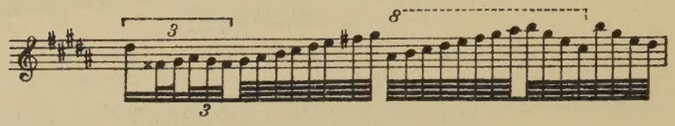
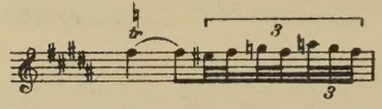
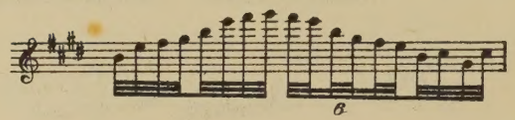
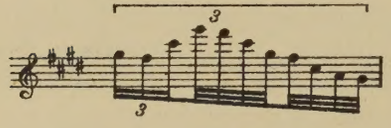
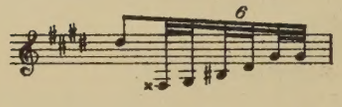
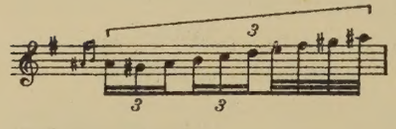
NOTE

The editor is responsible for the pedal marks as well as all metronome and expression marks in brackets. Special care has been taken in varying the expression marks where passages recur. It has been thought better not to give suggestions in the text regarding the rhythmical grouping of florid passages etc., but the following may prove helpful to those who are in need of some advice in this matter. It should be remembered, however, that there are often many possible groupings to choose from and that the success of such passages depends primarily on the taste and conviction with which the selected grouping is played.

page	line	bar	
1	1	3	(and later)
1	2	1	
2	1	1	
5	2	2	
7	6	2	
9	6	4	
10	6	4	
11	6	2	four crotchets in the bar as occasionally elsewhere in the R.H. part of this Nocturne
15	3	4	
16	5	4	(and later)
20	3	1	
20	5	4	
21	1	2	
23	1	1	

page	line	bar		
23	2	2		
31	3	2		
34	5	3		
35	5	1		
36	5	2		
40	3	1		
40	4			
41	5	2	(and later)	
42	2	2	(and later)	
47	2	3	(and later)	
62	3	2		
63	5	3		
64	3	5		
65	1	1		
65	3	5		
65	4	2		

page	line	bar	
69	4	1	
70	1	2, 3	
73	3	2	
75	3	1	
75	5	1	
78	1	2	
78	2	4	
80	5	4	
83	6	1	
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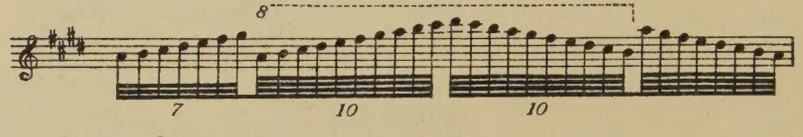
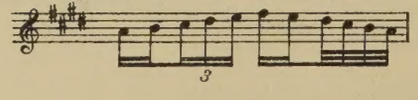
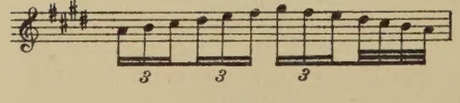
87	5	1	
87	5	2	
87	6	1	

It is well to realize that the middle section of the C♯ minor Nocturne (No.20) is entirely made up of quotations (five from the F minor Concerto and one from the first Polish Song) which shews that the piece is a hastily-written rather than an immature one. As it was dedicated to Chopin's sister, he probably posted it off to give her pleasure (and even some amusement with the quotations) and spent little or no time revising it.

F.M.

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